

# MUSICAL AMERICA



James Abresch

**ERNEST HUTCHESON**

JANUARY 25, 1943

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MASTER SINGERS



# MUSICAL AMERICA

## MUSIC PROGRAMS OF ARMED FORCES

### SUBJECT OF FORUM

Town Hall "Crackerbarrel" Discussion  
Airs Views of Professional Musicians, Service Men and Government Officials on Activities

### Some Criticism Voiced

Koussevitzky, Damrosch, Tibbett, Maj. Bronson, Spivake, Marrow and Hall Give Accounting of Various Phases of Musical Entertainment for Men—Downes Presides

ONE of the most comprehensive discussions to date of music's role among our armed forces was undertaken at a Town Hall "Crackerbarrel" meeting on Jan. 12 with a panel of speakers including professional musicians, government officials and a representative of the Army. Serge Koussevitzky, conductor of the Boston Symphony; Walter Damrosch, and Lawrence Tibbett, Metropolitan Opera baritone, represented the profession. Major Howard C. Bronson, of the Special Service Division, spoke for the Army. Harold Spivake, of the Library of Congress, discussed matters pertaining to the Navy. Maklin Marrow gave the views of the Office of War Information, and David Hall, writer, spoke on behalf of Armed Forces Master Records, Inc. Olin Downes, music critic for the New York Times, presided.

"Music," said Maj. Bronson, "is being utilized as an effective weapon by the Army." There are two classifications of Army music, the first being the formal music represented by the official bands which provide music for military ceremonies and functions and also act as entertainment units.

"In order to meet the exacting demands of an Army that wants what it wants and knows how it wants it done," he continued "the bandman of today must be capable of tossing off with ease the hottest tune that ever singed the reed on Benny Goodman's clarinet or an authentic rendition of the Beethoven Fifth Symphony. From the ranks of the band comes one or more dance units, a theater pit band, usually, the chapel organist, a glee club, a concert orchestra, a string ensemble and a 'Hungry Five'. War time rules do not allow me to tell you the number of Army bands but I assure you that there are many, many more than there were a year ago."

Army band leaders are trained at Fort Myer, Va., and the Music School there turns out a class of candidates every sixty days, Maj. Bronson stated. Any soldier between twenty-one and forty-five who has completed basic military training may apply to his commanding officer for permission to take the entrance examination. On graduation, if vacancies exist, the candidate is promoted to Warrant Officer (junior grade) as band leader.

The second part of the Army music program concerns musical activities in which the soldiers, themselves, participate. To encourage singing, an Army Song Book of pocket size is

## Philharmonic-Symphony Plays at Mitchel Field



Official Photograph, U. S. Army Air Corps  
New York Philharmonic-Symphony, Conducted by Dimitri Mitropoulos, Plays for Men in Uniform at Mitchel Field Under Auspices of USO Camp Shows

issued to all personnel. It contains sixty-seven songs of the services, old favorites and folk songs. In addition, said Maj. Bronson, the Special Service Division distributes large quantities of classical, semi-classical, folk and currently popular music.

Recently the Commanding General of the Second Army issued an order that every soldier in his command should learn the words to the song 'This Is The Army, Mr. Jones', and that all companies and similar units would sing it habitually upon leaving and returning to company areas in forenoon and afternoons. When this song has been learned, others of their own selection may be added to the repertoire. While this may be the first instance of an Army commander issuing an order on singing, many divisions and smaller units are conducting song leader training courses under the direction of Army Music Advisors."

### Music Specialists Appointed

Maj. Bronson also noted that a limited number of highly qualified musicians have been commissioned and trained by the Special Service Division to serve in an advisory capacity on matters pertaining to music through the Service Commands and overseas. "It is their job," he pointed out, "to assist in the development of song leader training programs with a view to having a soldier song leader in every unit of the Army. The Music Officer acts in an advisory capacity to band leaders, dance units and other musical groups. He also assists local officers in organizing and instructing soldier groups in playing the harmonica, ocarina, tonette and ukulele. These particular instruments are stressed because of their small size.

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## PETRILLO PROMISES EARLY PEACE MOVE

President of American Federation of Musicians Tells Senate Investigating Committee He Will Open Negotiations with Companies Stating Terms to End Ban on Recording

NEGOTIATIONS to settle the controversy between James C. Petrillo, president of the American Federation of Musicians, and the record and radio industries are scheduled to begin in New York on Feb. 1. Mr. Petrillo and his executive committee will formulate the federations demands and if an agreement is reached the ban, which has prevented the making of records and transcriptions by A. F. of M. members since Aug. 1, will be lifted.

Mr. Petrillo promised to open negotiation after a two-day session with an investigating Senate Interstate Commerce sub-committee, Senator D. Worth Clark, chairman, on Jan. 12 and 13. In Chicago, Mr. Petrillo and eight officers of the A. F. of M. were ordered to appear before Federal Judge John P. Barnes on Jan. 18 to show cause why an injunction should not be issued restraining them from further enforcement of the ban. The injunction was petitioned by Thurman Arnold, Assistant Attorney General.

On Jan. 21 Mr. Petrillo ordered sustaining "name bands" off both the Blue Network and the

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**Music Maintains Morale! Music Must Go On!**



## Petrillo Promises Early Peace Move

(Continued from page 3)

Columbia Broadcasting System pending settlement of a dispute between the A. F. of M. and Stations KQV and WJAS, affiliates of the two chains. Both stations are owned by Guy Brennan of Pittsburgh. The controversy was said to revolve around the number of musicians Mr. Brennan should employ.

WASHINGTON, D. C., Jan. 20.—James C. Petrillo promised the Senate Interstate sub-committee investigating his action in prohibiting American Federation of Musician members from making records, that he would negotiate for a settlement with the record and radio industries on Feb. 1. The promise followed a four-hour session on Jan. 13 with Mr. Petrillo on the stand.

On the preceding day Mr. Petrillo admitted that although he placed the ban on recording on Aug. 1 he had not made specific demands on the companies. At that time he said that only at the request of the President would he lift the ban. He refused to be specific on what the A. F. of M. wanted. At the close of the session, however, Joseph Padway, attorney for the union, said: "Let's not kid ourselves. These companies know what we want. We told them in 1938 when we made the contract. They will not renew it because Thurman Arnold said that would be a violation of the law."

Senator Wheeler, chairman of the committee, and Senator Clark took the chief roles in the questioning of Mr. Petrillo.

"There's no use beating about the bush," Mr. Petrillo stated when he was pressed to be specific. "We want more work. We are the only labor organization that makes the machine that is destroying it. If the iceman had something to do with making the Frigidaire, he wouldn't have made it."

Mr. Petrillo's unexpected offer to negotiate came on the second day of the investigation, after Senator McFarlan questioned the patriotism of the A. F. of M. Mr. Petrillo stated that only two-thirds of the 138,000 members of his union were unemployed and unless employment were found for them in their own field, they had the alternative of going to work in the factories.

Senator McFarland suggested that, in view of the nation's manpower shortage the musicians ought to be glad to go to work in the factories.

Mr. Petrillo declared that the government, which calls on "our people every day to play gratis," feeds, clothes, houses and transports a soldier from the day he is in the army, but cannot spend "one cent" on a musician.

"By God, men!" he shouted, "I want to tell you that the American Federation of Musicians are working men. They spend twenty years learning how to play the violin and are not going to get pushed around. We're not murderers! We're not racketeers!"

Senator Andrews of Florida broke in with the observation that

"musicians are a profession, and the government hasn't guaranteed a living to other professional groups."

"That's right," Mr. Petrillo agreed, and then he volunteered to negotiation.

### Hearing Set in Chicago

CHICAGO, Jan. 20.—David Katz, attorney appearing for James C. Petrillo and eight officers of the American Federation of Musicians, asked the Federal Court to dismiss the government request for an injunction to prevent enforcement of the unions recording ban on Jan. 18.

Mr. Katz, appearing before Judge John P. Barnes, argued that the court lacked jurisdiction, that the anti-trust laws were not involved and that the issue was merely a labor dispute.

Judge Barnes set Jan. 25 for hearing arguments on the motion to dismiss and Feb. 8 for hearing the government's arguments for a preliminary injunction.

Last Oct. 12 Judge Barnes dismissed a government plea for an injunction against Mr. Petrillo and the other leaders. He ruled that the matter essentially was a labor dispute, and that the anti-trust laws did not apply to a labor union under certain conditions.

On Dec. 24, however, the government filed an amended petition for an injunction designed to forestall an adverse decision. The revised suit charged that the ban would destroy independent radio stations which rely on records for most of their programs. These stations, it added, operate in areas where union musicians are not available, and, hence, they are not involved in labor disputes.

### New Opera Company to Produce One-act Works

The New Opera Company will give a Five O'Clock Opera Concert at the Forty-fourth Street Theatre on Jan. 31. The works to be presented include Pergolesi's 'The Maid-Mistress' and Hindemith's 'There and Return'. The works will be sung in New English versions by Felix Brentano and Marion Farquhar. They will be in costume and with action but without scenery. The small orchestra will be conducted by Isaac Van Grove. Mr. Brentano will act as stage director

### GREENVILLE 'MESSIAH'

#### Dupre Rhame Conducts Eighth Annual Presentation in Baptist Church

GREENVILLE, S. C., Feb. 5.—Dupre Rhame, baritone, conducted the eighth annual performance of



Handel's 'Messiah' at the First Baptist Church just before the Christmas holidays. A chorus of more than sixty voices participated. Mrs. J. Riffle Simmons was the organist and Mrs. Arnold E. Putman, the pianist. Mr. Rhame, who has been director of music at the Church for the past

## THREE CITIES CANCEL OPERA PLANS

### Metropolitan Will Not Visit Boston, Baltimore or Hartford on Tour

Although no statement was forthcoming from the Metropolitan Opera Association it was learned from MUSICAL AMERICA's correspondents that plans for the company's annual Spring tour have been affected by the transportation difficulties in several of the cities usually included in the itinerary. Boston, Hartford and Baltimore have been forced to cancel their series. However, news comes from Cleveland that the gala season will go on as scheduled.

### Boston Finds Season Impossible

BOSTON, Jan. 20.—It has been a great source of regret both to the Boston public and to the officers of the Boston Opera Association, that existing conditions have made it impossible to carry through plans for a season of opera. In a letter to the guarantors Mr. H. Wendal Endicott issued a statement substantially as follows: "Your directors are sorry to announce that in view of transportation difficulties, they have felt obliged to give up plans already far advanced for the season of Metropolitan Opera that was to have taken place in March. We are convinced that the guarantors will share our regret but that they will also approve our decision. We will strive to resume opera as soon as practicable and shall count on the help of our guarantors as in the past."

Although there had been some difficulty in arranging the transportation of scenery and other properties, owing to the war effort which the railroads are endeavoring to meet, the opera situation here in Boston is definitely one of interior transportation. A recent edict has gone forth that no taxicab or private automobile may be used for transportation to places of amusement, and while in some cities this may not work especial hardship, in Boston, with its peculiar topographical problems, and its outlying clusters of small cities which feed directly into all the places of amuse-

ment here in the city proper, the problem of transportation becomes unusually acute. Many of the staunchest patrons of opera and those who are willing to give generously of their resources for the success of the venture, are unable to travel by bus or subway as would a younger generation of opera lovers. G. M. S.

### Baltimore Foregoes Opera

BALTIMORE, Jan. 20.—Because of the ban on pleasure driving, especially the recent order which prohibits even the use of taxi cabs, the officers of the Baltimore Opera Club, after consultation with the management of the Metropolitan Opera, decided to forego the opera season this year. The Metropolitan Opera Company has visited the city for the past sixteen years. F. C. B.

### Opera Not to Appear in Hartford

HARTFORD, CONN., Jan. 20.—The Metropolitan Opera Association will not visit Hartford this year, for the first time in ten years. The cancellation was made necessary by the restrictions on pleasure driving. C. E. L.

### Cleveland Season to Open in April

CLEVELAND, Jan. 19.—April 5 has been announced as the opening date of the eighteenth annual gala season of grand opera to be given by the Metropolitan Opera Association in Public Hall, under the sponsorship of the Northern Ohio Opera Association, Thomas L. Sidlo, chairman. Eight performances will be given, including two matinees. The repertoire has not yet been announced. W. H.

## PLAN RING CYCLE FOR NEXT MONTH

### Nibelungen Dramas to Be Sung on Tuesday Evenings

Wagner's unabridged Ring cycle will be presented at the Metropolitan Opera House on four consecutive Tuesday evenings commencing Feb. 9, at prices in line with the Metropolitan's new reduced scale that has been in effect this season. Subscribers will be able to purchase orchestra seats this year for the complete cycle for \$16.00 plus tax, with corresponding reductions in other parts of the house. 'Das Rheingold', will be presented on Feb. 9 at 8:30. 'Die Walküre', 'Siegfried' and 'Götterdämmerung' are scheduled for 7:30 curtains on the succeeding Tuesday evenings. All performances will be under the baton of Erich Leinsdorf.

Subscriptions to the cycle will be offered to regular Metropolitan Opera subscribers first, with applications filled in order of receipt. Public sale will open at the box office on Jan. 27 at 10:00 A.M., and will close on Saturday, Jan. 30. Tickets for single performances will go on sale after the close of the public subscription sale. Casts have not yet been announced.

### A Correction

Efrem Kurtz's engagement with the Philharmonic-Symphony is for this season. This was correctly stated in a news story in our last issue, but a reference in an editorial wrongly credited the engagement to next season.



# 'Forza del Destino' Revived under Walter

**Adds to Array of "Conductor Operas" in Return after Eight Seasons—New Cast Includes Milanov, Petina, Baum, Tibbett, Pinza, and Baccaloni—Overture Given Unusual Emphasis**

By OSCAR THOMPSON

ADD to the Metropolitan's growing array of "conductor operas" the sprawling but often mellifluous 'Forza del Destino' of Verdi. When that chronic in-and-out of the repertoire was brought back on the evening of Jan. 9, after an absence of eight seasons, it was in the hands of Bruno Walter and hence rated a place among the musical priorities, entirely aside from a cast that was mostly new, a first-time stage director and some other variations on the well-known theme. The settings were the familiar ones that have done duty since the opera was first given at the Metropolitan on Nov. 15, 1918, with the possible exception of the last one, which this reviewer vaguely associates with some other past production.

There were, of course, new dances, but they had little to do with the success of the revival, which moved generally on a plane of competence rather than anything approaching the brilliance of the Metropolitan's first performances of the work nearly a quarter of a century ago. But there were touches of distinction, chiefly in Mr. Walter's treatment of the orchestral part; he made the most of not very rewarding material. 'La Forza del Destino' is honestly and ably scored, after the prevailing fashion of the Verdi of the transitional period that preceded 'Aida' and the vastly enlarged and refined sphere of 'Otello' and 'Falstaff'. But it is scarcely virtuoso stuff.

## Overture Made Spectacular

Mr. Walter managed to achieve a spectacular effect with the patchwork overture, which he shifted to a place between scenes, thus making certain that it would be heard. It remained a glorified potpourri, and its absence from its usual place left the beginning of the opera without the necessary preparation, with the result that the first scene (styled "Prologue") was lamely begun. But so highly vitalized was the performance of the overture when it was reached, that it provoked a long demonstration. Undoubtedly it provided one of the high points of the evening. Otherwise, the conductor strove endlessly to make every phrase of the score count for something in relation to the drama, or for its own sake as a musical figuration if nothing more.

'La Forza' did not enter the Metropolitan's



Salvatore Baccaloni  
as Father Melitone



Lawrence Tibbett as  
Don Carlos



Kurt Baum, Zinka Milanov and Ezio Pinza in the Closing Scene

roster of operas until more than half a century after its world premiere in St. Petersburg. Since then it has figured in ten seasons at the New York house and been absent from fourteen. In none of the various revivals has there been a cast to compare with the first one, which included Caruso, Ponselle (her debut), De Luca and Mardones. But only now has "Forza" had in these surroundings a conductor of the international repute of Bruno Walter to shift attention from the stage to the pit. What a superior musical leadership can mean for a "routine" Italian opera, Arturo Toscanini has demonstrated many times. But it was scarcely in the cards for Mr. Walter to make the orchestra of 'Forza' sound the way that of 'La Traviata' sounded for Mr. Toscanini. 'Forza' is of course, considerably the later work—the differ-

ence being about nine years. But it boasts no such refined and lyrical writing for the instruments as is found in the preludes to the first and third acts of the earlier score. Still, there need be no hesitation in saying that, orchestrally, this was New York's happiest experience with 'La Forza del Destino'.

The singing ensemble met the requirements, without transcending them. There is no need to compare any of the principals with those who sang the same roles in 1918 and several years thereafter. In the intervening years, absences of several seasons each have led on to revivals that were of even shorter duration and there have been innumerable changes among the principals. The cast of the performance under review compared favorably with most of these.

Zinka Milanov brought to bear the weight and warmth of voice necessary for the role of Leonora, which Verdi favored more—so far as solos are concerned—than any of the others. Her smooth and tonally appealing singing of 'Pace, pace, mio Dio' in the final scene was about the most satisfactory individual achievement of the evening, so far as straight singing was involved. Her part in the great scene of the Cloister of the Madonna degli Angeli had its notable moments and others in which her tone was either sharp or disturbed in focus. Generally speaking, her voice had the breadth and musical quality to give pleasure in a part that requires Verdi singing of a high order.

Kurt Baum scored a personal success as Don

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Photos by N. Y. Times Studio  
Rata-plan Ensemble in the Encampment Scene, Showing Irra Petina as Preziosilla

'LA FORZA DEL DESTINO', opera in a prologue and three acts by Giuseppe Verdi, first performance of the season at the Metropolitan Opera House on January 9, evening. The cast:

Marquis of Calatrava.....	Louis D'Angelo
Donna Leonora .....	Zinka Milanov
Don Carlos of Vargas.....	Lawrence Tibbett
Don Alvaro .....	Kurt Baum
Preziosilla .....	Irra Petina
The Abbot .....	Ezio Pinza
Father Melitone .....	Salvatore Baccaloni
Curra .....	Thelma Votipka
The Alcade .....	Lorenzo Alvary
Trabuco .....	Alessio De Paolis
A surgeon .....	John Gurney

Conductor, Bruno Walter  
Stage Director, Herbert Graf  
Chorus Master, Giacomo Spadoni  
Ballet Master, Laurent Novikoff

# Forum Held on Music for Armed Services

(Continued from page 3)

With the exception of the ukulele, they may be carried in the soldiers' pockets and thus make it possible to carry the means of producing musical sounds when all other means of entertainment may be far away."

"Music is indeed a weapon," Maj. Bronson concluded. "It strengthens and inspires our fighting men . . . it brings mental relaxation from their arduous tasks . . . it lightens that last long mile. Music will measure the tread of our victorious legions."

Musical activities of the Navy, as outlined by Dr. Harold Spivake, who spoke as a representative of the Joint Army and Navy Committee on Welfare and Recreation, are similar in many respects to those of the Army. Again the focal point is the band, and again the bandsmen must be sufficiently versatile to play difficult serious music as well as jazz. "The very bandsmen who recently gave an excellent concert playing a program ranging from Bach to Shostakovich are also at ease in a dance band," said Mr. Spivake. "And the officer in charge of the school, Ensign J. M. Thurmond, assures me that they are not corny!"

## Bands on Carriers, Cruisers

"In the Navy," he continued, "authorized bands will be found in battleships, aircraft carriers and cruisers serving as flagships. These, of course, should not be confused with the superb United States Navy Band which is stationed in Washington, D. C., and is directed by Lieut. Charles Brendler. The United States Navy Band is the musical organization which represents the Navy as a whole at all official functions and also serves as a model for the other bands in the service."

"The average Navy band in a battleship is made up of twenty musicians and a bandmaster, although this size may vary somewhat, being smaller on smaller ships and much larger at some of the training stations. When aboard ship, the members of the bands also have battle stations, and I need not remind you that the members of the band of the U.S.S. Arizona all lost their lives at Pearl Harbor while in the exercise of their combat duties."

"In addition to the more ceremonial functions, such as the daily playing of the National Anthem and the playing of flourishes for visiting dignitaries, the band is called upon to accompany calisthenics and often to give as many as three concerts a day—a straight band concert on deck in the morning to pep the men up, a dance band concert at noon and an evening concert by a small orchestra. In addition to its regular set of brass instruments, therefore, the band usually takes aboard two auxiliary sets of instruments, one to make up the dance band and a set of stringed instruments to make a small orchestra. When one considers the number of rehearsals that this entails and the fact that the musicians are constantly being drilled also in their combat duties, it becomes obvious that our Navy musicians are working hard to serve their country."

The standard of performance today is very high he pointed out, and men in the Navy

School of Music must undergo intensive training for about a year before being assigned to a band. Both bandsmen and bandmasters are trained at the same time and bands are sent out to active duty as complete units. Every bandmaster, he said, has had at least two months' experience at the school leading the very men who will play under him when he is assigned to ship or shore activity.

Again, as in the Army, the participation of the Navy men themselves in musical diversions is an important part of the program, and singing is a major element. "Organized 'sings' are held frequently," Mr. Spivake asserted, "and song leaders are chosen from the ranks to receive special training. Choirs, glee clubs and 'barber shop' quartets are common." Pocket sized musical instruments also play a big role, and the "squeeze box" or concertina, immemorially popular with sailors, is another favorite.

Phonograph recordings are popular, especially aboard ship and at distant bases where radio is impracticable. "The musical tastes of the blue-jackets would surprise many," Mr. Spivake observed, "for their collections are by no means limited to popular records."

## Music Is Dominant Need

One of the most impassioned addresses of the session was that of Serge Koussevitzky who declared that music is a dominant need of our time. "It is a great stimulus for our fighting forces and a great hope for our future. Hoards of the unholy forces have attacked, invaded and imperilled our life," he said. "As never before do we realize that art and culture are a stronghold against the aggressor and his devastating, demoralizing forces. Within our generation and memory, we have witnessed a period of excessive materialism and of a marked decadence in art as an after-effect of the first World War. Today, with the advent of the second World War, we are living through a vigorous up-swing of cultural forces and consciousness."

Emphasizing that this is a war of the people as much as of the armies, and of the artists as much as of the soldiers, Dr. Koussevitzky called for every atom of artistic effort to be mobilized and thrown into action:

"Of all the arts, music is a powerful medium against evil and destruction. It has the power to heal, to comfort and to inspire. In these stormy, perilous days, it is the mission of art to protect the fundamental values for which our armies are fighting, to shelter the ennobling, everlasting treasures of art; to maintain the high standard of morale, of culture and thought."

Russia, the conductor declared, has set a matchless example in the use of music as a mighty weapon in the war. "Artists go to the front into the heat of the battle where they witness true heroism, and learn to know what is life and death, love and hatred. For those who know supreme love, learn also to know profound hatred."

"The artist must experience the very depth of human emotion to give an illuminating account of it. In his work, he must portray the intensity of human misery and endurance; the



"Let us conquer darkness with the burning light of art . . ."—Serge Koussevitzky

untold tale of tears and blood. He must arouse patriotic ardor and sacred wrath in the hearts of fighting men. He must inspire deeds of great heroism and valor. This is the mission of the artist today.

"Let us write hymns of freedom and victory; compose marches to vanquish the foe; let us proclaim hatred for depotism and destruction; let us sing the song of love for mankind and faith in the ageless ideals of independence and democracy."

"Let us conquer darkness," he concluded, "with the burning light of art."

## Recalls Days in France

Walter Damrosch, the "elder statesman" of this occasion, recounted some of his experiences in directing the United States Army's musical activities in France during the last war. With enlightening and often amusing anecdote, he told of his efforts to maintain a touring symphony orchestra to play for the embattled men. When this venture proved impracticable, he was invited by General Pershing to form a school for band leaders in Paris. The success that Dr. Damrosch had with this training center is now history and represents one of the bright spots in the musical picture of our armed forces in 1918.

The contribution of the Office of War Information to music for our fighting men, as outlined by Maklin Marrow, has radio as its medium and is separated into two divisions: short-wave transmission from America and medium-wave broadcasts from local stations abroad. By the use of these two media, said Mr. Marrow, "we are able to cover the entire surface of the globe, or those sections of the globe where fighting men, either ashore or at sea, are to be found." Sixteen stations in the United States handle the short-wave transmission and the medium-wave—or Outpost—service operates through radio stations in neutral countries or in countries of the United Nations where time has been leased by, or given to, the United States Government.

As to the kind of music our fighting men and the civilian populations abroad wish to hear, Mr. Marrow asserted that a large number prefer jazz in various forms. "But the general interest goes far beyond jazz," he noted, and includes "spirituals, folksongs, light opera, arias from operas and full-bodied symphonies." And they are getting these things due to the co-operation of musicians in all branches of the art. As illustration, Mr. Marrow cited the weekly Sunday program known as "Hymns from Home."

"To make this program worth transmitting," he said, "we have enlisted the services of such

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## Salient Points in Forum Speeches

"Music is being used as an effective weapon by the Army . . . Music will measure the tread of our victorious legions."—Maj. Howard C. Bronson.

"This is a war of the people as much as of the armies, and of the artists as much as of the soldiers."—Serge Koussevitzky.

"When one considers the number of rehearsals this (the many musical activities) entails, and the fact that the musicians are constantly being drilled in their combat duties, it becomes obvious that our Navy musicians are working hard to serve their country."—Harold Spivake.

"Today they are being heard in every corner of the globe—the American composer, the American soloist, the American orchestra."—Maklin Marrow.



# Tibbett Sees Flaws in Music for Forces

(The following is the full text of the speech delivered by Lawrence Tibbett at the Town Hall Symposium on music for the armed forces.)

DAILY it is brought home to us that we are in a total war. Everything and everybody must serve the purpose of war. The place that music occupies in this war is of vital concern to every musician. Great music, as we have known it, can exist only where freedom exists.

In the past few months it has been my privilege to sing for men in the armed forces, both here and in Canada. Before joining the navy in the last war, I sang many times for the men then serving. It has been interesting to compare the tastes of the young men of today with those of 1917.

In 1917, the concert singer appearing before soldier and sailor audiences had to stick pretty much to the simpler items in his repertoire. Sentimental ballads such as 'There's a Long, Long Trail a-Winding' and 'Dear Old Pal of Mine' were much more in demand. Irving Berlin's classic complaint of army life, 'O How I Hate to Get Up in the Morning' and the stuttering 'K-K-K-Katy' were numbers One and Two on the Hit Parade of that day. Had a singer performed operatic arias or representative concert songs, his program probably would have come to a sudden and disastrous end as many of mine did.

## Respond to Good Music

It is my experience that today's camp audiences respond with enthusiasm to more highly developed musical fare. Everywhere I have sung, requests have been made not only for well-known concert songs, but also for the standard baritone operatic arias—the Pagliacci 'Prologue', the 'Largo al Factotum', the 'Toreador Song'. In one place (and this never could have happened in the last war) I responded to a request to sing the 'Evening Star' from 'Tannhäuser', and sang it in German. This is not a war against a language!

Now, these requests for operatic arias were sincere requests. Camp audiences are absolutely, and sometimes frighteningly, honest in their reactions.

I sometimes suspect that civilian audiences are not. People are often told what they should like—that it shows good taste to applaud one type of music, and poor taste to evidence enjoyment of another.

Soldier and sailor audiences are beyond such polite hypocrisies. A man preparing for battle doesn't worry about his musical taste. A man who has stood reveille at 5:30 in the morning, has put in a grueling day of training under strictest discipline, is not in a mood, when evening comes, to engage in polite hypocrisies. If he goes to hear music, he wants to hear the music he likes. So—when the men ask for operatic arias, they really want them.

The improvement of musical appreciation in today's camp audiences over that of the 1917 audiences, has been generally noted by those artists who, like myself, have had the experience upon which

## Lawrence Tibbett Says:

"The trouble is that, in our country, serious music is not considered as war work."

"... the men in the service do not sing as much as they did in the last war."

"It is my experience that today's camp audiences respond with enthusiasm to more highly developed musical fare... when the men ask for operatic arias, they really want them."

to base a comparison. The interest in operatic arias is only one example of this. Symphony programs have been well received in many camps. Throughout the country, wherever camps are within easy access of cities where symphony programs are given, many uniformed men are seen in attendance. Some of our foremost instrumentalists have even found, to their astonishment, that, on occasion, Bach is persona grata in the camps. Since our military forces are a cross section of our civilian population, this improved musical appreciation may logically be considered a reflection of America's general musical development during the past quarter of a century.

Many factors have entered into it: among them, the extensive musical curricula of our public schools and colleges; the phenomenal development of radio, and the greatly improved technique of phonograph recording. More people than ever before in our history are being exposed to the contagion of fine music.

However, there are two aspects

of music in connection with this war which disturbs me.

One is that the military authorities have apparently not yet recognized the great spiritual power of serious music in a time of war. No comprehensive general musical program has yet been sponsored. The OWI has sent out helpful hints to pulp magazine fiction writers, and has tried to inspire the Tin Pan Alley experts to turn out ditties about saving scrap. But it would appear that serious musicians are not considered of potential value to the country in this crisis.

An instance of this came to my attention last week. One of our distinguished young composers is now serving in the Army. Because of faulty eyesight, he is to be restricted to a clerical desk job in one of the camps.

## Russian Request Denied

Recently a request came from Russian musical authorities asking him to compose a special symphonic score as an American musical greeting to the Russian people. His music has been widely performed

and favorably received in Russia, and it was believed that such a work would aid in further promoting good feeling between the peoples of the two nations.

Now, according to an army regulation, composers in the service may write music only for army functions and camp entertainment. Because of this regulation, the young composer's superiors obliged him to decline the Russian request.

I put this question to you: for the time required to compose the desired score, would this young man be of greater value as an army clerk or as a composer?

This is not asking special privilege for musicians. It is asking only that men should be "using their highest skill on war work," to quote the phrase commonly employed in current help-wanted ads.

The trouble is that in our country serious music is not considered as war work. It is in Russia. It is in England. Do you doubt that Shostakovich's Seventh Symphony has made a significant contribution to the Russian war effort? Great Britain is utilizing her best composers in equally imaginative fashion. In this regard, we have something to learn from our allies.

The other thing that disturbs me is that the men in the service don't sing as much as they did in the last war.

This is unfortunate, for there is nothing so uplifting to the spirit of the individual as joining with his fellows in inspiring song. Nothing is so effective in relieving the tenseness of jangled nerves, restoring buoyancy in moments of sinking fatigue, or keeping the light of hope burning in time of dark discouragement. The men need song, and they need to make it themselves.

Various explanations have been advanced for the comparative songlessness of our troops. It is said that because this is a mechanized war, there is little marching, and only marching men sing. If that is true, it is not the whole truth.

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Lawrence Tibbett at the Speaker's Desk in the Town Hall "Crackerbarrel" Symposium on Music For Our Armed Forces. Seated Behind Him (Left to Right) Are Harold Spivake, of the Library of Congress; Olin Downes, Music Critic for the New York "Times"; George V. Denny, Jr., President of the Town Hall; David Hall; Macklin Marrow, of the Office of War Information, and Serge Koussevitzky, Conductor of the Boston Symphony



# NEW SCIENCE OF MUSIC THERAPY DEVELOPS

**Large-scale Application of Music to Treatment of the Mentally Ill Opens New Vistas in the Social Uses of the Tonal Art and in the Progress of Psychiatry—Institutional Work Under Way at Eloise Hospital, Directed by Dr. Altshuler, Produces Results of Far-reaching Significance—Basic Changes in Therapy Procedures Envisioned**

By RONALD F. EYER

IT MAY be true that "the institutional psychiatrist is no more able to cure his patients today than he was twenty-five years ago," as the late Dr. William A. White once observed, but great new forces are at work in the treatment of the mentally ill that hold much hope for the future, and one of the most significant of these is music.

The ancient Greeks had some idea of the therapeutic values of music. And, in the Eighteenth and Nineteenth centuries, clinical observations were made in various European laboratories which disclosed specific effects of music upon the body and mind. Among other things, it was noted that music exercised marked influences over blood pressure, heart beat, respiration, basal metabolism and the glands of internal secretion.

It remained, however, for the mental physicians—the psychiatrists, if you wish—of our own day to make any telling, practical use of these valuable discoveries. An ingenious and enthusiastic leader in the new therapy in this country is Dr. Ira M. Altshuler whose experiments at the immense Eloise Hospital, near Detroit, Mich., are making musical as well as psychotherapeutic history.

Why the medicos were content to allow music's potentialities to lie dormant is a nice, though comparatively unimportant, point. Dr. Altshuler remarks that "anything that cannot be given in tablet form or through a hypodermic is still not regarded by the laity as therapy". And such uses as were made of music generally show little of the scientific approach and recall pre-pharmacological times when remedies were selected not for their true medicinal properties, but for their appearance, shape and other irrelevant characteristics. Thus lemons, because they are shaped somewhat like a heart, were used for heart diseases and poppy heads, because their seed capsules are shaped like the human head, were widely prescribed for insanity.

Dr. Altshuler would be the last to contend that anything like an exact science of music therapy has yet been attained, but he is in a position to prove that the period of exotic conjecture is past and that a set of facts of scientific probity is at hand.

## Process of Re-education

Music therapy approaches the intricate problems of the mentally deranged in a manner somewhat different from the procedures customarily followed in public institutions. Among the most popular and effective treatments are wet sheet packs and hot baths (the straitjacket and the padded cell were discarded years ago as barbaric except in cases of extreme violence). Another is psychoanalysis. Yet another is the long, slow process of re-education, or re-orientation, of the patient to the society with which he has come in conflict, and it is in this division that music therapy finds its place.

It must be understood at the outset that insane people are not feeble-minded and that they are not basically different from normal people. As often as not, they are unusually brilliant and are possessed of a better education than the average. Their ailment is maladjustment to their environment and the cure lies in a supervised readjustment which will permit them to live normally, happily and successfully in conventional society. Practically—though perhaps unscientifically—defined, insanity means rebel-

lion on the part of an individual against conditions or events in his life experience which he cannot digest or rationalize to his satisfaction. He invents a dream world and moves into it. And it is from there that he must be coaxed back to reality by the psychiatrist.

The conscious mind, which is the cortex or upper portion of the brain, is the brain area which submits to mental disease. So far as is known, the lower brain, or thalamus, is not involved in mental disturbances. The thalamus, however, is the seat of emotions, sensations and feelings—even aesthetic feelings, such as reactions to music. And it is this fact that makes music a unique agent of mental therapy. Music can gain access to the mind of the patient, via the thalamus, but the spoken or written word must appeal to the cortex and thus faces the more or less impassable barrier of derangement in that area. Once music has found its way into the lower brain, it is comparatively easy for it to reach up into the higher, conscious strata. The discovery of this "back door" to the conscious mind and the realization of music's ability to enter through it obviously are matters of great moment in psychotic treatment.

## Music and Human Rhythm

But what of curative value can music do for the patient once it has been administered to him? The principle of music therapy rests upon the close affinity between the human organism and rhythm, says Dr. Altshuler, as well as upon the symbolism inherent in musical sounds. "To proceed scientifically in this field, we must deal with music as the pharmacologist, in order to appraise the dynamics of drugs and chemicals, must trace the acting principles of the drug or chemical compound. In music it would be the structural elements, such as tempo, pitch, rising and falling inflection, mimicking elements, differences of rhythmic pattern, mood, etc. It is essential also to demonstrate the various effects of medicaments (in our case of music) upon the human organism.

"Here the 'Thalamic Reflex' and the 'Berger Rhythm' come into the picture. The Thalamic Reflex is the reaction of the thalamus to sensations, including musical ones, noted before. Outwardly, it makes itself known through the tapping of a foot, drumming of fingers, nodding the head or swaying the body to the tempo of music. When the tempo changes these manifestations change also to conform to it, and thus it may be seen that mental patients, totally oblivious to the outer world who cannot be "reached" by the spoken word, are nevertheless responding to music thalamically, that is, unconsciously.

## Music Affects Brain Waves

"As to the Berger Rhythm," Dr. Altshuler says, "it has been shown that musical sounds influence the brain waves, or Berger Rhythm, as depicted by the electroencephalograph (a device which records the activities of brain waves). This fact opens, in my opinion, a wide field of investigation of the effect of musical designs as a whole and their structural elements upon the human brain.

"I do not mean to be facetious when I say that perhaps in the future the 'Kreutzer' Sonata of Beethoven or a Brahms Symphony may also be analyzed electroencephalographically; that is to say, analyzed for the kind of brain waves it produces, as well as for its artistic value."

Though music is mainly a "psychic drug", Dr. Altshuler emphasizes those purely physio-



Detroit Free Press

DR. IRA M. ALTSHULER

"We deal with music as the pharmacologist deals with chemicals. . . ."

logical effects mentioned earlier, and declares that such diversified power (not forgetting the additional aesthetic power) makes it a factor no therapy can disregard.

## Psychology of "V" Signal

"While the material-of-music itself is an intensive emotional stimulus, the various elements of which it is made up (tempo, volume, rhythm, etc.) can be utilized as additional therapeutic forces. The effect of high and intense or low and soft musical sounds upon the nervous system differs considerably. Each of these affects different nervous systems—the sympathetic nervous system, in the first instance, the cranial-sacral in the other. And the effect of long-short and short-long musical sounds is not the same. Perhaps the "V for Victory" signal, ". . . —" was selected because of the stimulating and aggressive effect of three short dashes followed by a long dash."

In sum, then, it may be seen that this therapy is based on the classic educational principle of proceeding from the known to the unknown, from the instinctive to the conscious. Further, it may be seen that music, in addition to its power to control purely physiological processes of the body, possesses a singular ability to center mental attention and prolong its span, modify the emotional mood, replace (or displace) morbid feelings, evoke mental pictures and call up associations. All of these things are first essentials in the rehabilitation of the diseased mind, and they represent the soundest psychiatry.

## How It Works in Practice

As practiced at Eloise, under Dr. Altshuler's direction, music therapy begins with rhythm which is the most elementary musical reaction. It is also universal phenomenon inherent in the very organism of man, and thus musical rhythm has a direct appeal to human rhythm. Its importance becomes apparent when one considers what would happen if a human being's systemic and organic rhythms suddenly were removed. Such a person would appear perpetually cross-eyed, speak and walk like a drunkard, suffer irregularity of the heart beat, gasp for breath and vomit incessantly.

The first objective of any therapy must be to catch the attention, even momentarily, of the patient. And this is surprisingly difficult to do. The schizophrenic, for instance, is so shut in

(Continued on page 26)



# MEPHISTO'S MUSINGS

Dear Musical America:

From Fabien Sevitzy, musical director of the Indianapolis Symphony and one of the most enterprising of America's conductors, has come a letter that every conductor, manager, backer or supporter of our symphony orchestras the country over ought to read and ponder. He has hit upon an idea that may help to solve the serious problem of the maintenance of some of our symphonic ensembles through the troubled times that lie ahead. It is in effect in Indianapolis and it works! In a nutshell, it calls for the interesting of industrial firms in the sponsoring of concerts for their employees, who hear them without charge. But let Mr. Sevitzy give you the details. Here's his letter and his plan of action:

Dear Sir:

Like all of us who are struggling under the constantly growing difficulties of living, the symphony orchestras of this country have arrived at a crisis in their existence and are crying for help and support. This, of course, is not news. Even in normal times almost all musical organizations are in need of aid. But conditions are worse now.

We all know that the usual system of supporting orchestral organizations consists of the sums derived from ticket sales plus considerable amounts contributed by guarantors to cover the inevitable deficits. Today, the generous sponsors of the orchestras find themselves under increased difficulties because the earning power of orchestras has decreased. The reasons? Gasoline rationing; insufficient means of transportation to local concerts; almost unattainable transportation for out-of-town concerts; reductions in some income brackets; increased taxation for all brackets, and so forth without end. We in Indianapolis were struck by all these difficulties.

After considerable thought about the problem, an idea evolved which, since it worked, I would like to share with other musical organizations. This is my real reason for writing this letter.

Briefly, the plan was as follows: To interest industrial firms in sponsoring concerts to be presented in our auditorium for their employees. These concerts would be given to their workers absolutely free. Programs of this type would not only add substantially to the finances of the orchestra, but would bring in a vast

new audience and create goodwill between these industrial organizations and our symphony orchestra.

With this plan in mind I talked with one of our most prominent businessmen and explained to him exactly what the situation was, asking him to help us as well as the morale, of his own organization by buying a concert for his employees. The idea was new to him but, nevertheless, he promised to think about it, and he called me later with a favorable reply. The concert was highly successful. The public, which consisted exclusively of people employed by the concern (and their families) derived so much pleasure from the performance that it demanded another concert. Within a few days we were approached by several other concerns, and a whole series of so-called "Industrial Concerts" was successfully launched. These concerts, as I have already indicated, are closed affairs, not open to the public. Their character is purely symphonic, sometimes composed of light, sometimes of more serious selections, according to the wishes of the sponsors; but their musical standard is high, and soloists are used.

This plan proved to be a partial lifesaver for our orchestra; it is a good idea. It might well be a partial lifesaver for other musical organizations and should be shared with all groups which are having financial difficulties.

Sincerely yours,  
FABIEN SEVITZY.

\* \* \*

Here's another letter. It's from that music critic who has turned soldier—no other identification is necessary, at least around New York. No doubt his tongue was in his cheek when he thanked us for "the favorable publicity". As music editor of the *Herald Tribune* Frank had to put in long hours struggling with reams of hot-air releases from artists, managers, agents and what-nots, so he learned long ago just what the floors of newspaper offices are for if there is no wastebasket in sight.

Dear Mephisto:

Many thanks for the favorable publicity which you gave me in the December 10 issue of *MUSICAL AMERICA*. The little bag which used to contain programs and scores is now having a more restful time in my present barrack, but its present contents have no military associations.

I made several trips to New York during the last five weeks and usually visited all my former musical haunts. But some time will elapse before my next appearance in the *Herald Tribune* office, the Met or any New York concert hall, because the battery with which I am associated has moved southward, to a warmer but less musical region. Although learning how to be a soldier is a full time job, I shall hope to read all your musings, which were always the first thing I read on receiving each issue of *MUSICAL AMERICA*.

With best wishes to your associates on that admirable periodical,  
FRANK PERKINS  
Corporal, Battery F, 701st C. A.  
(A. A.), Camp Pendleton, Va.

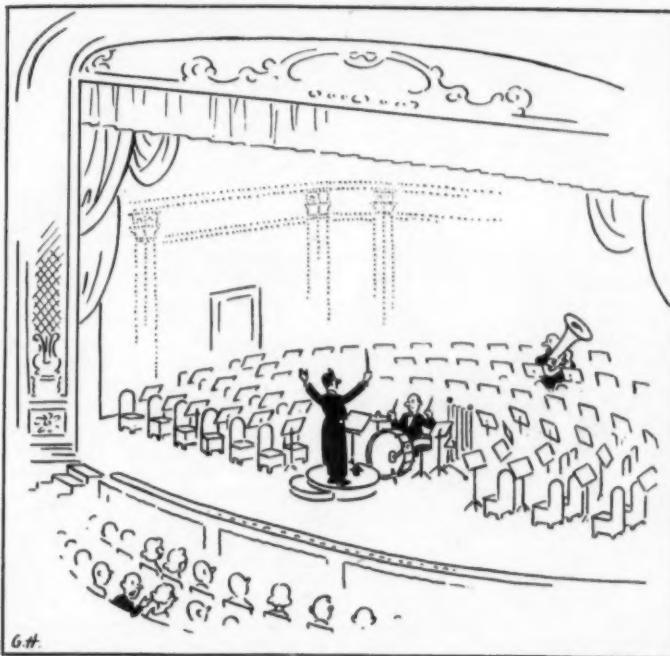
Thanks, Frank. But legends die hard and you needn't expect those who think they know better to really believe that the contents of that mysterious bag were just programs and scores. Still, it's a relief to know that at the moment it is not full of high explosives!

Not in all my experience can I recall of three major orchestral posts being open simultaneously. Yet there is surprisingly little gossip afloat as to who will land the Chicago, Cleveland and Los Angeles conductorships. The possibility that Hans Lange will continue in the late Frederick Stock's place is not to be ignored. As Stock succeeded Thomas, so Lange may succeed Stock—that would be something of a case of history repeating itself—the associate moving up to become the principal. My own feeling is that Lange is a good man. But I also have an idea that most of the other good men

fiend for flying by plane hither and yon to fulfill engagements. Of course, dates can always be juggled. Maybe Los Angeles, too, will go in for several conductors.

There is, of course, John Barbirolli. Ever since the handwriting on the wall became discernible in the case of the New York Philharmonic-Symphony, there has been talk that the peppery little Britisher would sooner or later be found installed as conductor of the Los Angeles orchestra. For several seasons, he has been as lively a figure in the city of the angels as he has been in that of Father Knickerbocker. But what had been the ex-

## SCHERZANDO SKETCHES No. 132 By George Hager



"I suppose it's going to be one of those modern things"

in the country, barring those who have better-paying jobs on the Atlantic seaboard, are bidding for the place.

That last goes for Cleveland and Los Angeles, too. I wouldn't be at all surprised to find that Artur Rodzinski is to continue to do some conducting in Cleveland. He will have at least eight weeks free from his Philharmonic-Symphony duties, when he is relieved by Bruno Walter and Howard Barlow, and what would be more natural than that he should do a little "guesting" on the old home front? But somebody else must bear the chief burdens of the Cleveland season. My guess is that if you could get a list of those who have applied for the Cleveland post it would read like a carbon copy of the like list for Chicago.

\* \* \*

The same might hold true for Los Angeles. However, I have heard that Leopold Stokowski "might consider" getting into harness there, because of his California interests, whereas he would not be attracted at this stage of his career to either Chicago or Cleveland. His activities with the NBC Symphony raise a question. He might take on heavier burdens there if Arturo Toscanini were to drop out of the picture. It is a long way from the Philharmonic Auditorium in the West Coast metropolis to Studio 8-H in Manhattan and, so far as I know, Stokkie has never been a

pected has become more and more problematical, so far as off-the-record tip-talk goes. Maybe Johnnie knows more than we know.

\* \* \*

I also hear Bruno Walter's name mentioned in connection with the Los Angeles situation, but his six weeks with the New York Philharmonic Symphony and his probable further engagements at the Metropolitan Opera would indicate that he could participate in the West Coast city's symphonic programs only as a guest, or at least one of several conductors. Friends of Walter have said repeatedly that he prefers not to take on any full-season labors of the kind that might be involved.

What of Mitropoulos, Reiner, Goossens, Krueger, Sevitzy, Montaux, Iturbi, Golschmann, Barlow and various others who might be named? Tell me about Chicago and Cleveland and maybe I'll tell you the same about Los Angeles. But under no circumstances will I hazard any guesses about Sir Thomas Beecham. What he is about to do is known only to Sir Thomas and the Almighty, and sometimes it is to be surmised that even the Almighty is going to be surprised, submits your

*Mephisto*



# ORCHESTRAS: Fritz Reiner Takes Philharmonic-Symphony Baton

THE tenure of Dimitri Mitropoulos with the New York Philharmonic-Symphony came to an end during the past fortnight and that of Fritz Reiner began. Soloists were Claudio Arrau, pianist, and Mr. Mitropoulos himself, who both played and conducted the Prokofieff Piano Concerto. A novelty of Mr. Mitropoulos's last weeks was the first New York performance of Tansman's 'Polish' Rhapsody. Mr. Reiner began with two all-Russian programs. Arturo Toscanini offered three more programs in his Brahms Cycle with the NBC Symphony. The Boston Symphony, under Serge Koussevitzky, and the Philadelphia Orchestra, under Eugene Ormandy, with Rudolf Serkin and Virgil Thomson as guest artists, were visitors. The last in a series of concerts was given by the NBC String Symphony, conducted by Frank Black; the National Orchestral Association, Leon Barzin, conductor, had André Mathieu as soloist, and the same organization's Mozart Concerto Series continued under Clarence Adler.

## Philharmonic Fortnight

Claudio Arrau, pianist, made his first local appearance as soloist with orchestra at the New York Philharmonic-Symphony concert in Carnegie Hall on the evening of Jan. 2, Dimitri Mitropoulos conducting. The program:

'Polish Rhapsody' ..... Tansman  
(First time in New York)  
String Quartet in G Minor ..... Grieg  
(First time by the Society)  
Concerto for Piano and Orchestra, No. 4  
Beethoven  
Mr. Arrau

Two interpreters better qualified to collaborate in the poetic Beethoven concerto could scarcely be found. Mr. Arrau's technical equipment is so perfectly developed and polished that he was able to rise above matters of mechanics and devote his whole attention to artistic considerations. He chose to approach the music romantically and with a considerable show of emotional fervor. The character of the music fully justifies such an approach, and the performance thus was fitting and intelligent. Not to be outdone, Mr. Mitropoulos keyed his accompaniment to the same pitch of dramatic sentiment so that, between them, orchestra and soloist were able to accomplish something very like a great performance.

In his effort to epitomize the heroism of broken Poland, Tansman started off on the right foot by choosing for his vehicle the form—or the non-form—of the rhapsody. There could be a free play of ideas; the British and the Polish anthems could be interwoven; the spirit of the Polish national dances could be introduced and the whole vortex of Polish character and idealism could be suggested. Unfortunately, however, Tansman forgot that even a rhapsody must have direction, point and climax to be effective. His work is full of brilliant ideas and novel departures, but they are not integrated in a way to make them impressive. The rhapsody misses fire as an epic, or as a national document.

There is little to say of the familiar Grieg quartet except that it sounds well in the expanded form for string orchestra. The musical thought and the stride are big enough so that the musical material does not sound inflated. Grieg might properly have scored it for orchestra in the beginning.

The concerto and the Tansman Rhapsody were repeated at the concert on Sunday afternoon, Jan. 3, and the Overture to Gluck's 'Alceste' and Schönberg's 'Verklärte Nacht' were re-introduced from previous programs.

## Conductor Turns Pianist

Mr. Mitropoulos served as his own soloist on the evening of Jan. 6 when he played and conducted in the following program:

Symphony in G, 'Military' ..... Haydn  
Concerto for Piano and Orchestra in C,  
Op. 26 ..... Prokofieff  
Mr. Mitropoulos  
Symphony in F Minor, No. 4  
Vaughan-Williams

One of the most exceptional exhibi-

tions of sheer musicianship and thorough-going executive ability seen in this vicinity in many a day developed when Mitropoulos, conductor, and Mitropoulos, pianist, emerged as one man to play and conduct the Prokofieff concerto. To play one of the instruments of an ensemble and conduct the ensemble at the same time, after the manner of the old harpsichord conductors, is something of a feat. But to play a concerto, of the technical calibre of the Prokofieff, and guide the accompaniment of a modern orchestra at the same time is not only a feat, it is a kind of sorcery. The Prokofieff work, with its formidable tempos, careening flights of passage work and tricky cue traps, is a thing well calculated to absorb the full attention of the best pianist with nothing to think about but his own part. But Mr. Mitropoulos attended to that part with great virtuosity, and he also presided over the whole performance with an authority and grasp of detail that bespoke the most intimate knowledge of the whole score. Had he dived into the orchestra and played a few bars of the bassoon part or taken a passage or two on the violin, scarcely anybody in the audience would have been surprised. The lid of the piano had to be removed in order that the view would not be obstructed between orchestra and conductor. This was necessary, of course, but unfortunate because the absence of that sounding board made the piano obscure at times.

The symphony, terse, astringent, bleak in outline, bears little resemblance to the whimsical impressionism we are accustomed to hear from Vaughan Williams. It is a very serious work, however, and it evidently is the product of some very deep thinking. The composer has said he isn't sure whether he likes it. Neither are we.

For his final appearance on the evening of Jan. 9 and the afternoon of Jan. 10, Mr. Mitropoulos presented the following list:

Symphony No. 2 in B Flat ..... Schubert  
Symphony No. 3 in F ..... Brahms  
Overture to 'King Lear' ..... Berlioz

We have had the Brahms Third and the Berlioz Overture from the Minneapolis conductor earlier in his tenure. If they sounded better on the present occasion, it may have been because the orchestra has learned to respond to the precision of this conductor's direction and has caught something of his dynamic sense of drama. The Schubert Second Symphony was delightful, as ever, though it must inevitably be disappointing as an example of Schubertian composition. Mozart could have written it in a moment of subjective whimsy. But it represents Schubert in his seventeenth year and demonstrates more or less conclusively that he stemmed from Mozart rather than Haydn. As such it is an interesting exhibit.

## Fritz Reiner Enters

Fritz Reiner, conductor of the Pittsburgh Symphony, who has not presided over the Philharmonic during a



Claudio Arrau Alexander Tansman



Fritz Reiner

winter season in over a decade, began a series of appearances on the evening of Jan. 14. For his introductory concert he chose an all-Russian program:

Symphonic Poem, 'Le Chant du Rossignol' ..... Stravinsky  
'Pictures at an Exhibition' ..... Moussorgsky-Ravel  
Symphony No. 6 ..... Shostakovich

There seems never to be any question in the minds either of the audience or of the orchestra that Mr. Reiner knows what he is about when he takes up a baton to conduct music. One feels that the score (he doesn't use one, though he has an empty music rack before him) holds no riddles nor unsolved mysteries for him and that all will go right because affairs are in the hands of an able superintendent. If one characteristic is more predominant in his methods than another, that characteristic is leisureliness. From the first strains of 'The Star Spangled Banner' to the last chord of the Shostakovich, it was evident that Mr. Reiner is a man who takes his time. This makes for a peaceful evening in the orchestra, singularly welcome just now after the nervously exhausting ministrations of Mr. Reiner's predecessor. But deliberation, though it may not amount to actually retarded tempos, can lead to episodic performances wanting continuity. The only evidence of such a consequence was in the Stravinsky operatic synthesis. This conversation piece, however, with its innumerable instrumental dialogues, invites episodic treatment since it is itself disjointed and unfluid. Its implications of the omitted scenario, furthermore, make it sound the more incomplete and fragmentary. But things picked up considerably with the advent of the Moussorgsky 'Pictures' and moved on to a ringing climax in the middle-of-the-road symphony of Shostakovich originally intended as an eulogy of Lenin. Mr. Reiner knows a fast tempo when he sees one. The concluding Presto of the symphony, vagrant, gallop-like carnival of racy tunes and snappy rhythms, had just the right spark to maintain the all-important momentum. As the first performance of the work by this orchestra, it was splendid representation, and Mr. Reiner was as much at ease in it as if he had been conducting it all his life.

## Another All-Russian List

On Sunday afternoon, Jan. 17, the program was the following:

'Classical' Symphony ..... Prokofieff  
Polka from 'The Golden Age' ..... Shostakovich  
'Capriccio Italien' ..... Tchaikovsky  
'Pictures at an Exhibition' ..... Moussorgsky

This second all-Russian program gave Mr. Reiner further opportunity to demonstrate his penchant for both contemporary music and music off the beaten classical path. Prokofieff's 'Classical' Symphony, which is classical only in outline the while it is thoroughly romantic in substance, was set forth in fine style. Tempos were right and none of the charms of this

delightful miniature were missed nor obscured by the conductor. The satiric wit of Shostakovich's ballet Polka also was discovered with full mocking effect, its ribaldry, self-conscious posturing and general buffoonery all set forth with masterful timing and emphasis. The Moussorgsky 'Pictures' again went with the strolling ease combined with the roof-lifting fortissimo climaxes which were salients of the performance earlier in the week. Mr. Reiner was received with much enthusiasm. R.F.E.

## Serkin and Thomson Are Guests With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor; Rudolf Serkin, pianist, soloist; Virgil Thomson, composer-conductor. Carnegie Hall, Jan. 5, evening:

Sinfonia for Double Orchestra in D, Op. 18, No. 3 ..... J. C. Bach  
(Arr. for modern orchestra by Ormandy)  
(First time in New York)  
Concerto No. 4 in G ..... Beethoven  
Mr. Serkin  
Suite from 'The Plow That Broke the Plains' ..... Virgil Thomson  
Conducted by Mr. Thomson  
(First time in New York)  
Ballet Suite from 'Petrouchka' ..... Stravinsky

For the second time within a week, New York was treated to a masterful performance of Beethoven's Fourth Concerto. This performance by Mr. Serkin bore little resemblance, however, to the earlier one by Claudio Arrau with the Philharmonic. Both were artistically fine and well justified conceptions, but there the parallel ends. In sharp contrast to his colleague, Mr. Serkin viewed the Concerto as an essentially dramatic and emotional work and he searched out big moments for the piano, of which there are curiously few, in standard concerto tradition. But he does not become superficial nor merely showy thereby. His high-voltage feeling about the music is wholly sincere and he has the technical equipment to make it articulate and impressive.

The musical gentlemen of the press turn up in the most unexpected places these days. The New York Herald-Tribune's Mr. Thomson turned up at the conductor's desk on this occasion to supervise the playing of a Suite extracted from his score which accompanied 'The Plow that Broke the Plains', a film produced by Pare Lorentz in 1936 for the Farm Security Administration of the Department of Agriculture. The picture was a sort of documentary 'Grapes of Wrath' depicting the rise of the great plain country of the South-West and its eventual disintegration into a dust-bowl with the devastation and the mi-

(Continued on page 31)



## SYMPHONY LEAGUE ISSUES BULLETIN

**New Organization Publishes  
Periodical to Help Mem-  
ber Orchestras**

The American Symphony Orchestra League, founded on May 21, 1942, with Mrs. Leta G. Snow as president, is issuing a monthly inter-orchestra bulletin to maintain communications between member organizations. Many groups have joined the League since its founding when forty orchestras in twenty-eight states were listed as charter members.

The Bulletin is designed as round table discussion of common problems and ideas and a source of information on accessible music, etc., until district and national meetings are feasible. The first issue was in October and contained, in addition to well wishes from musicians over the country and a statement of the Bulletin's purpose, articles on the Charleston, S. C. Symphony, the Drake Civic Symphony and the Duluth Symphony. Amarillo, Tex., is complimented on its senior and junior Symphonies directed by Robert Louis Barron. There are also some notes on young American conductors.

In the November issue the members are informed that Valter Poole has become a conductor without an orchestra with the disbanding of the Michigan Symphony in Detroit, and that Alexander Bloch, conductor of the Central Florida Symphony, is threatened with the same problem.

Due to publication difficulties the December and January Bulletin's were combined, including articles on the Sioux City Symphony and its new conductor, Henry Pensis; George King Raudenbush and his work with the Harrisburg Symphony; Victory concerts; and what is to become of the WPA Music Libraries.

## ART INSTITUTE ELECTS FOREIGN COMPOSERS

**Villa Lobos, Prokofieff and Shostakovich Honored with Others  
at Meeting**

The National Institute of Arts and Letters elected a group of honorary associates from foreign countries at a meeting on Jan. 18. It was the first time in the Institute's fifty-year history that writers, musicians and artists from countries other than the United States have been elected. Arthur Train is president of the Institute.

Of the nineteen men elected three are musicians. Heitor Villa Lobos, Brazilian composer whose works have been played frequently by orchestras and recitalists in the United States was one. The other two were Serge Prokofieff and Dmitri Shostakovich, Soviet composers of international reputations.

### 'Russalka' to Be Presented

Dargomyzhsky's 'Russalka' will be given in concert form for the first time in America by Michel Kachouk's Russian Opera Company in Town Hall on Jan. 30. Major roles will be sung by Maria Maximovitch, Zinaida Alvers, Lidia Brodenova, Sidor Belarsky, Vladimir Alin and Ilya Tamarin. Ivan Basilevsky, musical director, and Aron Pressman will play a two-piano accompaniment.

Zinovy Kogan will be chorus master and Victor Andoga, artistic director. The company, which was heard in Glinka's 'Russlan and Ludmilla' recently, is scheduled to appear in Tchaikovsky's 'Eugene Onegin' on Feb. 27 and in Mussorgsky's 'Khovantchina' on April 3.

## VICTORY CONCERTS GIVE 100TH EVENT

**Jacobsen and Sheridan Ap-  
pear in Library and  
Museum Series**

The one hundredth Victory Concert was presented at the Metropolitan Museum of Art on the afternoon of Jan. 17. The series which was originated last February by Ernest Hutcheson, president of the Juilliard School of Music, has presented programs each Saturday afternoon in the New York Public Library and in Morgan Hall of the American Wing of the Museum each Sunday. They are scheduled to continue for the duration under joint auspices of the Juilliard, the Library and the Museum.

Sascha Jacobsen, violinist, and Frank Sheridan, pianist, were the artists on this program. They volunteered their services as have all the other artists who have appeared. So far it has not been necessary to request any musician to play, and the programs are filled through March.

### Designed for Civilians

Although service men have been abundant in the 65,000 who have attended, these concerts were not designed particularly for their benefit but rather for the civilian population.

Mr. Hutcheson gave a piano recital in the series. Among the others who have appeared were: the Musical Art Quartet, Louis Persinger, Albert Stoessel, James Friskin, Felix Salmond, Mina Hager, Willem Willeke, Fraser Gange, Susanne Fisher, Carrol Glenn, Joseph Schuster, Edwina Eustis, and Marcel Grandjany. Charles Kullman, Dusolina Giannini, Abram Chasins and Carl Friedberg are some of the artists scheduled in the near future.

### Moscow Group Gives New Ballet in Kuibyshev

A recent wireless dispatch from Moscow to the New York Times states that a new ballet, 'The Crimson Sail' with music by Yurovsky was recently produced in Kuibyshev by the Moscow Bolshoi Company. The story is a full-length one following a tale by the late Alexander Grin. The leading role, that of a child who pursues dreams centering around a toy boat, was danced and mimed by Tikhomirova.

### Illinois Federation Board Meets

CHICAGO, Jan. 20.—Officers and chairmen of the Illinois Federation of Music Clubs from all parts of the state held their Winter board meeting recently at the La Salle hotel. Mrs. Royden J. Keith presided. District chairmen were urged to augment services for the U.S.O. and service centers. The American Music Festival of the Air, planned by the National Federation as a substitute for the regular biennial festival, was also discussed.

## CHAVEZ ENDS MEXICAN SERIES

**Final Symphony Concert of  
Season Given as Benefit—  
Busiest Year Augmented  
by First Tour of Principal  
Cities of Country**

MEXICO, D. F.

CARLOS CHAVEZ conducted the final concert in the season of the Mexican Symphony on Nov. 13. The fifteen-year-old Symphony had its longest series of concerts this year. Fourteen Friday night programs were repeated on Sunday mornings at popular prices before a full house at the Palacio de Belles Artes. When the season ended, the orchestra made a tour of the principal cities of Mexico. Until this season, concerts were only given in Mexico City.

The last concert, given at the Palace of Fine Arts, was a benefit performance for poor children by a committee whose president is the First Lady of Mexico, Señora Soledad Orozco de Avila Camacho. This concert, like the first concert of the season on June 12, began with the performance of the National Hymn of Mexico written by Jaime Nunó and orchestrated by Mr. Chavez.

This season Mr. Chavez was assisted by three prominent Mexican composers, and conductors: Blas Galindo, Jesus Reyes and Eduardo Hernandez Moncada. Mr. Galindo is known to audiences in the United States for his 'Sones Mariachi,' conducted by Mr. Chavez at the Museum of Modern Art in 1940 to celebrate 'Twenty Centuries of Mexican Art'. Mr. Reyes has been 'cellist in the Mexican Symphony since its foundation in 1928 and the actual conductor of the National Conservatory Orchestra. Mr. Moncada is also known to Americans for his collaboration with Mr. Chavez in the series of concerts held at the Museum of Modern Art.

### Mexican Soloists Appear

The outstanding Mexican soloists heard this season were Manuel M. Ponce, who performed his own Concerto for Piano and Orchestra, and Lupe Medina de Ortega, known for her interpretations of the 'lied,' modern music and songs of Mexican composers. Her programs included songs of Carlos Chavez and Silvestre Revueltas.

Several Mexican works were heard for the first time this season. One of the most interesting was Mr. Galindo's Concerto for Piano and Orchestra which contains musical folklore of the State of Jalisco. Mr. Moncada's 'Sinfonia' is reminiscent of the folklore on the Gulf coast. Songs and dances of the Cora Indians are the foundation of Candelario Huizar's Fourth Symphony. Although José Rolón's Concerto in E Minor for Piano and Orchestra is Mexican, its themes are not taken from folklore.

Music composed by two famous Spanish refugees, now in Mexico, was heard for the first time this year. Rodolfo Halffter's Concerto in A for Violin and Orchestra was played by Samuel Dushkin. Four years ago, the critic and musicologist Adolfo Salazar, was invited to Mexico. Since his arrival, he



Carlos Chavez

has occupied a prominent place in music. His 'Paisajes: Pastoral, Corejos' were played this year.

Repeated this season were Manuel M. Ponce's Concerto for Piano and Orchestra, Silvestre Revueltas' 'Pianos, Danza Geometrica', and the Buxtehude Chaconne in E Minor for Organ, orchestrated by Mr. Chavez. Works of European and American composers heard in Mexico for the first time this year included Shostakovich's Sixth and Seventh Symphonies, three selections from John Alden Carpenter's suite 'Adventures in a Perambulator', William Walton's 'Facade Suite', and Virgil Thomson's Second Symphony.

Mr. Chavez will probably not go to the United States this winter. For the past several years he had conducted American orchestras during the winter season. This year he hopes to rest and devote himself to the composition of his fourth symphony, a concerto for violin and orchestra, and choral works. He also plans to write a book about Mexican music.

LEAH BRENNER

## TOUR CANCELLED BY PHILADELPHIANS

**War-Time Traveling Regulations  
Force Elimination of Visit  
to South**

War-time traveling regulations have forced a cancellation of the Philadelphia Orchestra's planned two-week tour of principal cities in the South, which was to begin on Monday, Jan. 11 in Durham, N. C.

Due to these bookings there were no concerts scheduled for this period at the Academy of Music. Eugene Ormandy, conductor, has arranged a special program, however, for Jan. 23, with Alec Templeton, pianist and composer, as guest artist.

Mr. Templeton, Mr. Ormandy and the orchestra will be heard in Rachmaninoff's Concerto No. 2 and the program also lists Tchaikovsky's 'Marche Slave', the 'Show Boat' music of Jerome Kern, Strauss's 'Tales from the Vienna Woods' and Mr. Templeton's own 'Impressions' and Improvisations.

Following the performance with Alec Templeton, the group will resume its regular weekly programs with its fifteenth pair of concerts on Jan. 29 and 30.



# OPERA: Beecham Leads Revival of 'Louise' with Grace Moore

IN addition to the revival of Verdi's 'Forza del Destino', reviewed elsewhere in this issue, the fortnight at the Metropolitan Opera House witnessed the resumption of 'Louise', conducted by Sir Thomas Beecham, with Grace Moore, Ezio Pinza and Doris Doe reappearing and Raoul Jobin replacing René Maison. Mr. Maison's indisposition resulted in another tenor assuming a new role, Arthur Carron in 'Tannhäuser', with Astrid Varnay and Karen Branzel. Irra Petina made her first appearance as Carmen with Jacques Gerard as Don José. 'Lohengrin', with Miss Varnay, Lauritz Melchior in the leading roles, and 'Rosenkavalier', with Lotte Lehman, Risë Stevens, Miss Farrell and Emanuel List, were presented for the first time this season. There were also repetitions of 'La Fille du Regiment', 'Le Nozze di Figaro', 'Lucia di Lammermoor', 'Lakmé', 'Boris Godunoff', 'Lohengrin', 'Salome', 'La Serva Padrona', and 'La Traviata'.

## 'Louise' Revived with Grace Moore

Charpentier's epic of Paris, 'Louise' was brought forward after a year's absence from the repertoire at a special matinee for the benefit of the Free Milk Fund for Babies, on the afternoon of Jan. 15, giving Grace Moore once again the opportunity to shine in one of her happiest roles. Of the other principals, Raoul Jobin, substituting for René Maison, was the only newcomer to the cast, both Ezio Pinza as the Father and Doris Doe as the Mother having been heard in previous performances. Sir Thomas Beecham led the work here for the first time.

The opera had its first American hearing at the Manhattan Opera House with Mary Garden on Jan. 3, 1908, and its first by the resident Metropolitan company with Geraldine Farrar on Jan. 15, 1921. Lucrezia Bori later sang the role at the Metropolitan and the tiny Canadian, Beatrice La Palme, at the Century Theater. Just which of these singers approached nearest the Montmartroise *midinette*, is a matter of individual opinion.

That Charpentier's score still has the witchery we once believed it had, is open to question. Passages of exquisite beauty there are, in abundance, but there is much that is inept and not infrequently tiresome. The self-consciously Bohemian students add nothing to the story and nothing musically, and the shears might be used



Raoul Jobin, Who Sang His First Julian in 'Louise' Revival



Arthur Carron, Who Sang Tannhäuser for the First Time

here and there with salutary effect. The fact remains, however, that such pages as close the first scene of the second act are of ineffable beauty. It was in this bit as well as the beginning of the scene that Sir Thomas rose to the point of virtuosity. All the ensemble scenes such as that in the dress-making atelier and that of the crowning of the muse were tightened and made poignant by the expert conducting and complete command of the orchestra. For much of the afternoon Sir Thomas was the most striking person connected with the performance.

Miss Moore gave an extremely satisfactory rendition of the role of Louise. Even the elusive final act, so difficult to make convincing, was well portrayed and most of her singing was of her best.

Mr. Jobin was a youthful and impulsive Julien, singing well throughout the opera. Mr. Pinza, though somewhat emotional for a stolid Parisian *ouvrier*, sang splendidly and was consistent in his characterization. Miss Doe has moderated her acting of the Mother to some extent, to its very definite improvement and her singing was excellent. In fact she was one of the very best that New York has seen in the part.

The myriad lesser roles were, for the most part, capably filled. Mr. De Paolis did not quite catch the spirit of the Noctambule nor of the Pape des Fous. Maxine Stellman sang the solo of Irma, 'O, Quand je Suis dans la Rue' in the atelier scene with excellent tone and real charm. John Dudley was vocally good as the Old Clothes Man though he ignored the composer's direction as to pronunciation. The other singers of the street cries carried their parts with fine restraint which made the second scene one of rare beauty. Lillian Raymond rather overdid the Apprentice in the dressmaking scene but this character

has always been hard to bear no matter who has done it.

The remainder of the large cast included Mona Paulee, Annamary Dickey, Helen Olheim, Lucielle Browning, Maria Savage, Mary Van Kirk, Anna Kaskas, Wilfred Engelman, Lorenzo Alvary, Walter Cassel, Lodovico Oliviero, John Garris, George Cehanovsky, Mona Paulee, Emery Darcy, Gerhard Pechner, John Gurney, Louis D'Angelo, and Tony D'Andozio. Nina Youchkevitch mimed the Muse in the Montmartre scene. H.

## Irra Petina Sings Carmen

New Carmens come and go, with the cards usually stacked against them. Perhaps there is no other role in opera about which so many opera habitues have strong and fixed preconceptions. But they remain hopeful, or they would not flock so eagerly to see—and hear—an familiar impersonation of the Gypsy baggage. An instance in point was the first New York Carmen of Irra Petina on Jan. 1, brought about unexpectedly by the indisposition of Lily Djanel. Miss Petina had sung the part in San Francisco and word of her success there had circulated about the lobbies of the Metropolitan. The eleventh-hour substitution which gave her an opportunity to show how well she was prepared for the emergency resulted in some scurrying on the part of newspapermen and others to be present for the disclosure.

Miss Petina's proved to be an animated and generally well-sung Carmen, if one without any sensational or markedly unconventional details. Her voice was adequate for the music and she sang it all easily and with plenty of tone. Her scale was smooth and neither the high notes nor the low ones troubled her. Her slender figure was of advantage to her and she danced better than most Carmens. In her acting she was skilled and effective, though more convincing in tense and completely serious moments, such as the card scene and the final tragedy, than she was in the playful and boisterous moments of the earlier scenes. If some of her familiar comedy gestures and droll inflections of the voice entered into the portrayal, these did not seriously impair her creditable treatment of the dramatic action. She should be given opportunity to appear in the part again.

Jacques Gerard was a new Don José of the time-honored routine manner. Frances Greer and Lucielle Browning took over the small but lyrical parts of Frasquita and Mercedes, singing them pleasantly. Of others who had been heard in the same roles before, Licia Albanese and Leonard Warren



Irra Petina as Carmen, Her Initial Appearance in the Role

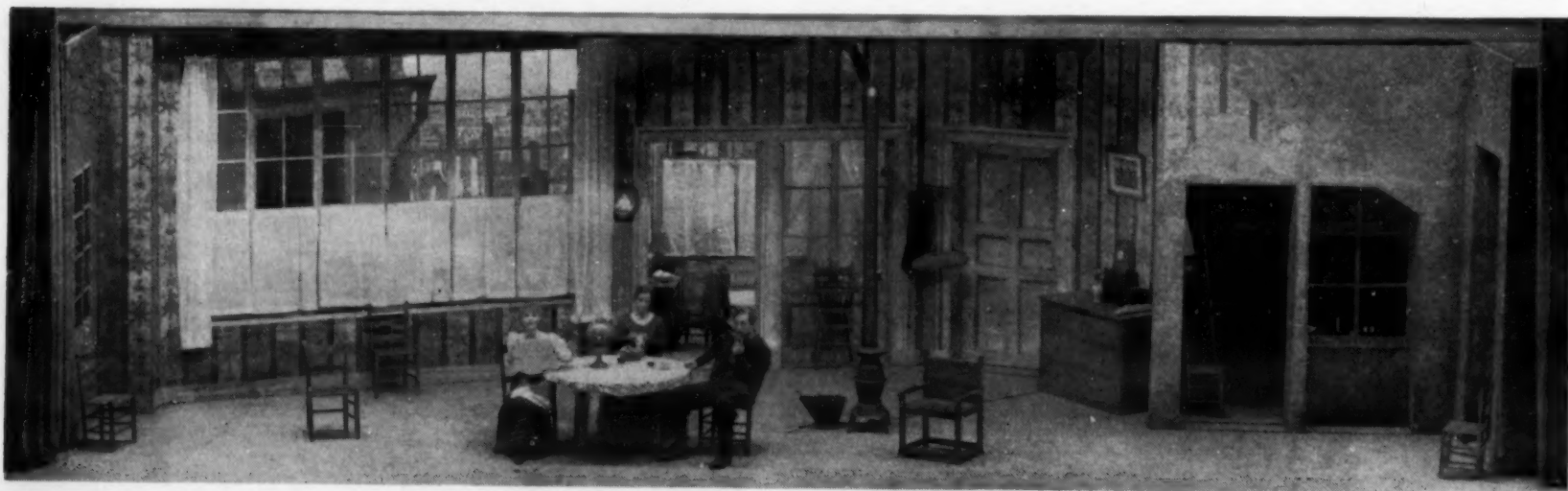
reaped applause, respectively, with Micaela's air and the Toreador Song. George Cehanovsky, Alessio De Paolis, Lorenzo Alvary and Wilfred Engelman cared for other roles. Sir Thomas Beecham again conducted. T.

## Carron Sings Tannhäuser

Substituting for René Maison, who was indisposed, Arthur Carron sang the title role in the season's second performance of 'Tannhäuser' on the evening of Jan. 7, for the first time. Previously he had appeared in a portion of the opera at a Sunday Night concert but this was the first opportunity a Metropolitan audience had of appraising him in the complete opera. Though not ideal as to figure, Mr. Carron sang with power and lyricism, the warmth of his tones becoming increasingly evident as the performance progressed. In its entirety his was an impressive and well-considered interpretation.

Astrid Varnay and Karin Branzell appeared for the first time this year in the roles of Elizabeth and Venus, respectively. Miss Varnay's interpretation was pleasing both vocally and histrionically; Mme Branzell's portrayal, however, was the most distinctive of the evening. For sheer opulence of tone, warmth and passion of singing,

(Continued on page 33)



A Glimpse of the Metropolitan's Revival of 'Louise', Showing Grace Moore, Doris Doe and Ezio Pinza at the End of Act I



## BARBIROLI LEADS LOS ANGELES MEN

### Concludes Brief Philharmonic Tenure—Primrose Plays Walton Concerto

LOS ANGELES, Jan. 20.—John Barbirolli finished his brief but animated season with the Los Angeles Philharmonic on Jan. 8, and flew East. The orchestra played four pairs and Sunday evenings at Earl Carroll's Theater as well as numerous out-of-town concerts under his direction.

The third pair with William Primrose, violist, was given for large holiday audiences on Dec. 17 and 18. It began with a first performance here of Rossini's 'Italians in Algiers'. Louis Gruenberg was present for his 'Serenade to a Beauteous Lady'. It had been given its premiere earlier by Otto Klemperer. Mr. Barbirolli gave it a brilliant reading, calling it his tribute to the League of Composers' twenty-fifth anniversary.

The viola concerto by William Walton had its first performance here by Mr. Primrose and was enthusiastically received. The concert concluded with a clear and graceful rendition of the Mozart Symphony No. 25 in G Minor and two Wagner excerpts: 'Siegfried's Rhine Journey' and the Prelude to 'The Mastersingers'.

In Mr. Barbirolli's last program on Jan. 7 and 8, he had something to please everyone. The Vivaldi Concerto for four violins and small string orchestra brought out individual excellences in Concert-master John Pennington, Nina Wulfe, Anatol Kominisky and David Frisina.

For the American work, one of which Mr. Barbirolli included on each program, he played Abraham Chasin's crisp and satirical 'Parade'. The first performance of Castelnuovo-Tedesco's Suite based on Amerindian themes, proved to be entertaining picture-music. The composer was present to acknowledge the applause. The concert ended with a continent performance of Tchaikovsky's Symphony No. 5.

The Sunday evening concerts at Earl Carroll's, after a holiday lull, resumed on Jan. 10 with a popular program conducted by Jose Iturbi. His sister, Amparo Novarro played the Hungarian Fantasy with him. The program presented the Overture to 'Rienzi', the 'Nutcracker' Suite, 'Andante Cantabile' and dances from Falla's 'Three Corners Hat'. The customary American tribute was paid in an 'American Patrol' by Meacham arranged by Iturbi.

ISABEL MORSE JONES

## LOS ANGELES ATTENDS VISITING RECITALISTS

### Menuhin and Vronsky and Babin Appear—Don Cossacks and Local Artists Heard

LOS ANGELES, Jan. 20.—Yehudi Menuhin played to a large audience in the Philharmonic Auditorium on Jan. 15. Dominating his program was the Oriental Sonata No. 3 by Georges Enesco. New works by his composer-accompanist Adolph Baller were well received.

Serge Jaroff's Don Cossack Choir delighted a large audience of men at a matinee on Dec. 20. Their singing this year took on something of the fervor of the military life they once led.

Vronsky and Babin were successful in their first Los Angeles concert on Jan. 10 in the Philharmonic Auditorium on L. E. Behymer's matinee series.

The Bach Society of Pasadena on Dec. 20 gave a Christmas concert of two Cantatas: 'God's Time is Best'



Otto Rothschild

### AUDITION WINNERS TO BE SOLOISTS

Of the Fifty Young Artists Who Participated in the Auditions Held by the Los Angeles Philharmonic Women's Committee, Three Were Chosen to Appear as Soloists under the Baton of Albert Coates. They Are (from the Left) Harold Wippler, 14-Year-Old Violinist; Joseph Kahan, 13-Year-Old Pianist, and Maraline Dice, 16-Year-Old Soprano

and 'Unto Us a Child is Born'. A "quizz" was conducted by Lee Pattison of Claremont Colleges in which Henry Purmort Eames, Vicki Baum (Lert) and Isabel Morse Jones participated.

Delius, Miklos Rosza, Mozart and Bach were the composers on the varied and interesting program by Alexander Murray, violinist, and Shibley Boyes, pianist, on Dec. 20 in the Assistance League Playhouse in Hollywood. His annual concerts are welcome because of the fine playing and the program variety.

Caruthers Conway, pianist, made his debut at the Hollywood League Playhouse Jan. 4 with an outstanding Brahms group as his best effort.

Occidental College Jan. 8, presented two young artists being groomed by Southern California for wider fields; Leonard Pennario, pianist and John Raitt, baritone. They were accompanied by Shibley Boyes. J. M. J.

## SYMPHONY LAUNCHES SERIES IN CHARLESTON

### J. Albert Fracht Regins Seventh Season of Orchestra—Local Soloists Appear

CHARLESTON, S. C., Jan. 20.—The Charleston Symphony opened its seventh season under J. Albert Fracht with a pair of concerts in the Memminger auditorium on Dec. 7 and 8. The orchestra personnel has been doubled since last season and includes twenty instrumentalists from neighboring Army and Navy stations. Vivian Bauer, contralto, was to have been guest artist on the program, but was prevented by illness. Substituting for her was Private Earl Hedberg, violinist, who collaborated with the conductor in a performance of Bach's Double Concerto for two violins.

The winners of the auditions last Spring made their debuts on this occasion. Richard Smith played his prize winning piano composition, 'Improvisation'. Jean Matthews, violinist, played Mendelssohn's Concerto in G Minor. A quartet of sailors were also heard. They were Ellis Williams, Mac Thomas, Charles White and James Hopperstead.

Two more pairs of concerts are planned by the orchestra. Milton Kaye, pianist, and Catherine Zeilmann, bas-

soonist, will be the soloists. In addition to the regular concerts, the orchestra has been presenting free concerts to service men in nearby Army and Navy posts. Also scheduled are three programs for the children of the city.

## BRANZELL AND JAGEL SING UNDER SABATINI

### Heard as Soloists with Trenton Symphony—New Elmore Composition Performed

TRENTON, N. J., Jan. 15.—The Trenton Symphony, Guglielmo Sabatini conducting, continued its season with concerts on Dec. 8 and Jan. 12, before large and responsive audiences in Stacey Park Memorial Auditorium. As soloist on the former date, Frederick Jagel scored decided success in tenor arias from 'Aida', 'L'Africaine' and 'Manon', insistent applause bringing encores.

The principal orchestral offering, Mozart's Symphony No. 25, in D ('Haffner'), was deftly interpreted, and other works included Verdi's 'La Forza del Destino' Overture, Wagner's 'Siegfried Idyll' and Tchaikovsky's 'Nutcracker' Suite.

Karin Branzell was warmly greeted as soloist on Jan. 12 for artistically-rendered arias from 'Rienzi', 'L'Enfant Prodigue', 'Samson and Delilah' and songs by Grieg. Encores supplemented the scheduled list. Orchestrally the occasion brought the initial performance of Robert Elmore's 'Narrative' with the horn solo part skillfully intoned by William Sabatini to whom the piece is dedicated. Conductor Sabatini was represented by his pleasing 'Poemetto Autunnale' (repeated by the audience's voiced request) and Weber's 'Freischütz' Overture and Tchaikovsky's 'Romeo and Juliet', completed the list. W.E.S.

### Army Calls John F. Majeski, Jr., and Lawrence Evans, Jr.

Recently inducted into the U. S. Army were John F. Majeski, Jr., son of John F. Majeski, publisher of MUSICAL AMERICA, and Lawrence Evans, Jr., son of the well-known concert manager. Mr. Evans was inducted on Jan. 7, and Mr. Majeski on Jan. 16.

## EL PASO SYMPHONY CONTINUES SEASON

### Percy Grainger and Isaac Stern Heard as Soloists—Menuhin Appears

EL PASO, TEX., Jan. 20.—Percy Grainger, pianist was the guest artist at the Symphony Concert on Dec. 29 at Liberty Hall. The coronation of the Queen of the annual Sun Carnival was held at the same time.

Isaac Stern, violinist was guest artist at the opening concert of the El Paso Symphony of which H. Arthur Brown is conductor. Donald Dixon, baritone will appear Jan. 22 under the auspices of the ways and means committee.

The membership committee of the Symphony Association, headed by Mr. Edward C. Heid, lists many new members this year bringing the total to 2,000. Anne Bucher was co-chairman with Mr. Heid and Mrs. R. B. Homan is vice-chairman. They were assisted by a large number of group chairmen from El Paso and Fort Bliss.

The Community Concert Association's campaign for memberships ended this year with as large a membership as any former year. The series opened with Yehudi Menuhin on Nov. 30, followed by Robert Goldsand, pianist who took the place of Edward Kilenyi who went to war on Dec. 16. Each of the artists appearing on Community Concert Association programs have given free concerts at the Army Post at Fort Bliss.

GEORGIA B. CARMICHAEL

## GIANNINI IS MARRIED

### Metropolitan Soprano and Alan Richter Wed in Philadelphia

PHILADELPHIA, Jan. 15.—Dusolina Giannini, Metropolitan Opera soprano, was married to Alan Richter of Mt. Vernon, N. Y. at high noon on Dec. 26, at the Giannini home here. The bride was given in marriage by her father. A reception at the Giannini home followed the ceremony.

After a brief sojourn in New York, the couple are now on their way to California, where Miss Giannini is scheduled for several recitals as part of her annual concert tour.

Miss Giannini was born in Philadelphia and received her musical education in this country studying with the late Mme. Marcella Sembrich. She made her successful debut as a last minute substitute for Anna Case at a concert of the Schola Cantorum in New York in 1923. She joined the Metropolitan Opera Association in 1935.

Mr. Richter, a New York business man, was born in Pittsburgh, Penn., of an old Pennsylvania Dutch family.

### Re-name Music War Council

CHICAGO, Jan. 5.—The Music Industries War Council was changed to the Music War Council of America on Dec. 8 at a meeting of the council's board of directors. The change was made to extend the scope of the organization's membership and activities. Music educators band directors, musicians and music lovers from coast to coast are actively engaged as members of the many chapters of the war council.

### Piatigorsky Plays in Columbus

COLUMBUS, O., Jan. 20.—The Columbus Philharmonic in its second concert of the season brought Gregor Piatigorsky as 'cello soloist. He and the orchestra played the Dvorak Concerto in B Minor with Izler Solomon conducting. V.B.K.



## THOMSON DIRECTS SUITE FROM FILM

**Composer Leads Philadelphia  
Men in First Local Hear-  
ing of Work**

PHILADELPHIA, Jan. 20.—Virgil Thomson joined the roster of American composers represented on this season's Philadelphia Orchestra programs when a Suite from his music for Pare Lorentz's film, 'The Plough that Broke the Plains', had its first local performances at the concerts of Jan. 2 and 4. Conducted by Mr. Thomson, the Suite in its several movements evidenced excellent craftsmanship in instrumentation and otherwise impressed as a tuneful and pleasant contribution to musical Americana with the thematic substance in part derived from or influenced by folk melodies and hymns and some reflecting "jazz" idioms.

The rest of the bill engaged Eugene Ormandy's leadership. Given introductory performances here was a sonorous "symphonic" version of Bach's organ Concerto in D Minor, itself a transcription of Vivaldi's Concerto Grosso in the same key (No. 11 in the Italian composer's 'L'Estro Armonico', Op. 3). Skillfully but somewhat heavily scored, the arrangement is the work of Dezo d'Antalfy of New York, who, among other touches, has changed the order of movements, altered keys, and added some new material.

The program also listed Schumann's D Minor Symphony, No. 4, and Stravinsky's 'Fire Bird' Suite. Joseph Levine's adroit playing of the piano part and the admirable solo work of the principal woodwinds in the latter deserving special mention.

With Mr. Ormandy directing, a Beethoven program was presented on Jan. 8 and 9. Agreeably interpreted, the Symphony, No. 8, in F, occupied the first part, the second half being devoted to the D Minor Symphony, No. 9. The finale was impressively sung by Judith Hellwig, soprano; Enid Szanthe, contralto; Ernest McChesney, tenor, and James Pease, bass, soloists; and the large chorus of singers from the Choral Art Society of Philadelphia, the Philadelphia Conservatory Chorus, the Delaware County Choral Society, and the University of Pennsylvania Choral Society.

Past weeks also included two special concerts for service men in the auditorium of the local United Service club. Mr. Ormandy conducted and several members of the Orchestra were heard as soloists. A recent change in personnel replaced Albert Tipton, flutist, by Kenneth Emery. Mr. Tipton has gone to the U. S. Navy Band School in Washington, D. C., as instructor.

### New Group Presents First Concert

PHILADELPHIA, Jan. 13.—The recently organized Philadelphia Chapter of the National Association of American Composers and Conductors presented its inaugural concert on Jan. 11 with a diversified program. Randall Thompson's Suite for oboe, clarinet and viola enlisted Ralph Gomberg, Anthony Gigliotti and Leonard Epstein. William Wallace Gilchrist's Quintet No. 2 for piano and strings was played by Vincent Persichetti, Chorton Murphy, Helen Rowley, William Bless and William Ezerman and George Boyle's Sonata for violin and piano engaged Frank Costanzo and the composer. Jeanne Behrend contributed Aaron Copland's piano Sonata and also accompanied Brenda Lewis, soprano, in songs by herself, Charles Ives, Samuel Barber, Ernest Bacon and Celeste Heckscher.

# Philadelphia

By WILLIAM E. SMITH

## LEVIN CONDUCTS STRAUSS OPERA

**Vanderburg, Carter, Spencer  
and Hamill Sing Leads  
in 'Die Fledermaus'**

PHILADELPHIA, Jan. 17.—Viewing the enthusiastically demonstrative reactions of a virtually capacity audience, the Philadelphia Opera Company's colorful and entertaining production of Johann Strauss's 'Die Fledermaus' at the Academy of Music on Jan. 12 was hugely enjoyed. Sung in English in Vernon Hammond's excellent translation and alertly conducted by Sylvan Levin, the performance moved at spirited pace, the many presentations of the opera during the company's recent tours doubtless contributing to the smoothness and security of the proceedings.

### Effective Ensemble

The members of the cast, singly and collectively, generally measured up to the singing and acting called for by their parts; the ensemble numbers were effectively done, and the reading of the Overture and other orchestral passages afforded pleasure. Hans Wohlmut's stage direction and John Harvey's sets merit credit lines.

Howard Vanderburg and Juanita Carter scored as Eisenstein and Rosalinde; Margaret Spencer was a vivacious Adele and John Hamill found the role of Alfred congenial. Robert Brink accomplished a good characterization as Dr. Falke; Joseph Luts capably carried out his business as Frank, the Warden; Hamilton Benz appeared as Prince Orlofsky and Frosch, the Jailer. Leon Lishner, Jean Handzlik, Fague Springman and Catherine Latta completed the roster.

## METROPOLITAN OPERA GIVES 'ROSENKAVALIER'

**Leinsdorf Conducts Visiting Group  
—Stevens, List, Jessner and  
Farrell Appear**

PHILADELPHIA, Jan. 20.—A rewarding performance of Strauss' opulent orchestral score, and an animated and well-integrated stage production of 'Der Rosenkavalier' was given by the Metropolitan Association at the Academy of Music on Jan. 5. Erich Leinsdorf conducted.

Rise Stevens' Octavian represented a truly stellar achievement. Hearty plaudits too were earned by Emanuel List as Baron Ochs and Irene Jessner, replacing the indisposed Lotte Lehmann, as the Marchallin.

Marita Farrell's Sophie had charm and ingenuousness; Walter Olitzki as Faninal met his assignment capably; Thelma Votipka was the Marianne, and John Garriss and Helen Olheim appeared as Valzacchi and Anina. The many other roles witnessed excellent service with particular citation in order for the young tenor, Elwood Gary, who made his debut here as the Singer in the first act.

### Salzedo Ensemble Re-organized

Ruth Freeman, flutist, and Ana Drittelli, cellist, recently joined the Salzedo Ensemble, Carlos Salzedo and his wife, Marjorie Call Salzedo, harpists. The new members replace René Le Roy and Janos Scholz who, with Sidney

Foster, pianist, have formed a new trio ensemble. Miss Freeman studied with George Barrère and at the Cleveland Institute, Oberlin Conservatory and Juilliard School of Music. Miss Drittelli has been a member of the Parnassus Trio. She studied in New York and Paris.

## CHAMBER AND SOLO EVENTS ATTENDED

**Concerts of Organ and Piano  
Music Heard—Kipnis Gives  
Recital at Clothier**

PHILADELPHIA, Jan. 20.—Recent Philadelphia musical events included several notable recitals and chamber music programs. Under auspices of the Pennsylvania Chapter of the American Guild of Organists, Edouard Nies-Berger, French organist, gave a program of music by Bach, Franck, and the American composers, Sowerby, Elmore, and Clokey, at Saint James's Church on Jan. 12, proceeds going to help the work of Dr. Albert Schweitzer in French Equatorial Africa.

Fritz Kurzweil's masterful performance of Schubert's Sonata in B-flat was the highlight at the Philadelphia Pianists' Association concert at Ethical Society Auditorium on Jan. 11. Also listed were Beethoven's Sonata in A, Op. 101, ably set forth by George Walker, and works by Grieg and MacDowell, played by Elisabeth Gittlen and Teresa Perazzoli. On the same evening at the Philadelphia Art Alliance, Ernst Wolff, baritone-pianist, proved an authoritative exponent of German Lieder and other items. In the course of a Franklin Institute series, Edith Evans Braun, pianist, and Veda Reynolds, pianist, on Jan. 10, contributed fine readings of sonatas by Brahms and Franck, and the date also witnessed the first performance of 'How Firm a Foundation', a cantata by the Philadelphia composer, Frances McCollin, Walter Baker directing.

Alexander Kipnis was greeted by a large audience at Clothier Memorial Auditorium, Swarthmore College, on Jan. 8. In splendid form, the Metropolitan Opera basso sang excerpts from 'Boris Godounoff', 'Der Rosenkavalier', 'Don Giovanni', 'The Magic Flute', and other operas; a group of Brahms Lieder, and several Russian songs.

### Curtis Quartet Plays

Concluding a University of Pennsylvania Museum series under auspices of the Chamber Music Society, the Curtis String Quartet on Jan. 6 presented a Schubert program, including the Octet in F, Op. 166, with four Philadelphia Orchestra musicians, Bernard Portnoy, clarinet, Sol Schoenbach, bassoon, James Chambers, horn, and Anton Torello, contrabass, collaborating with the ensemble in a gratifying projection. Simultaneously, Joseph Battista, pianist, appeared at the New Century Club, interest centering in works by the Brazilian composers, Villa Lobos, Mignone and Pinto.

A Matinee Musical Club concert on Jan. 5 enlisted as solo artists: Florence Frantz, pianist; Lauretta Carver, soprano; and, in Mozart's flute and harp Concerto, Carla Shipley and Blanche Hubbard. The club's orchestra, Ben Stad conducting, also took part. At a Philadelphia Music Teachers Association gathering on

Jan. 4, Alberto Jonas discussed piano-playing and Ruth Luty played works by Chopin, Schumann and Dohnanyi.

## CASADESUS PLAYS WITH GOLSCHMANN

**St. Louis Symphony Presents  
New Works—Farbman and  
Mayrs Are Soloists**

ST. LOUIS, Mo., Jan. 20.—The sixth pair of Symphony concerts on Dec. 11 and 12 featured the magnificent pianism of the soloist Robert Casadesus, who first appeared in a performance of the Mozart Concerto, No. 21 in C Minor and later gave an exhibition of digital dexterity in the Ravel Concerto for the left hand alone. Vladimir Golschmann opened the concert with Albert Stoessel's orchestration of Bach's Fantasia in G Minor. The other orchestral work was Brahms's 'Variations on a Theme of Haydn', Op. 56A.

The following pair of concerts, Dec. 18 and 20 opened with a first local hearing of Jack Kilpatrick's 'Four Ozark Dances', which found considerable favor with both audiences. Mr. Golschmann did a magnificent job with Bruckner's Symphony No. 4 in E Flat ('Romantic'). The soloist was Sammy Mayrs, cellist, returning to his native city to triumph in a clearly defined and well rounded performance of Haydn's Concerto in D. Justly proud of the performance was his first teacher, Max Steindel, first stand member of the cello section of our orchestra.

The eighth pair of concerts on Dec. 26 and 27 gave local audiences their first opportunity to hear Harry Farbman, the new concert master of the orchestra. He exhibited his skill and musicianship with Tchaikovsky's Concerto in D. It was a very impressive performance, revealing a vibrant tone of considerable volume and a totally adequate technique. In keeping with the holiday spirit Mr. Golschmann opened a most melodious program with the overture to Humperdinck's 'Hansel and Gretel'. The second half introduced Aaron Copland's 'Quiet City', then Schubert's Symphony No. 8 ('Unfinished') and closing with a rousing performance of the Waltzes from 'Der Rosenkavalier' by Strauss.

Diminutive Eloise Wells Polk, pupil of Clara Meyer, was received with enthusiasm at the second Students' Concert of the Symphony on Dec. 10. Her selection was the Haydn Concerto for Piano in D.

### Ballet Theatre Makes Debut

The Ballet Theater made their initial St. Louis appearance at the Municipal Opera House on Dec. 31, January 1-2-3 in the annual Ballet engagement with the St. Louis Symphony. Its freshness and spirit, coupled with brilliant dancing and unfailing orchestral support. They presented five programs including many ballets new here. The entire list included 'Princess Aurora', 'Lilac Garden', 'Pas de Quatre', 'Bluebeard', 'Peter and the Wolf', 'Petroushka', 'Les Sylphides', 'Pillar of Fire', 'Helen of Troy', 'Giselle', 'Three Virgins and A Devil', 'Gala Performance', 'Romantic Age' and 'Russian Soldier'.

A feature of the "free concert" by the St. Louis Symphony on Jan. 10 in the Municipal Auditorium was the appearance of the Washington University mixed chorus under the direction of Charles Galloway. The excellently directed ensemble sang Carpenter's 'The Song of Faith' and the recently composed 'Song of the United Nations' by Shostakovich as well as the beautiful cantata 'I Hear Americans Singing' with Nathan Newman as Narrator. Schubert's 'Unfinished' Symphony was Mr. Golschmann's principal offering. HERBERT W. COST



## NATIONAL PLAYERS ENLIST SOLOISTS

**Frances Nash and Edwina  
Eustis Heard — Assist  
Visiting Opera Group**

WASHINGTON, Jan. 14.—For its third Wednesday evening concert on Dec. 16, the National Symphony repeated Hans Kindler's reading of the Shostakovich 'War' Symphony which was received with such enthusiasm at an earlier Sunday afternoon performance. Its reception the second time was even livelier than the first, if possible. The rest of the program was in sharp contrast with Bach and Handel represented at their gentlest and most pastoral, and the assistant conductor, Francis Garziglia, on the podium.

The next Sunday, Washington's own concert pianist, the distinguished Frances Nash, was soloist, playing the Concerto in D by Bortkiewicz. This was the capital's first hearing of a Concerto the pianist has made a part of her repertoire. She gave it the sympathy and understanding her championship of the work led the hearer to expect. For his particular contribution to the program, Dr. Kindler led Debussy's 'Children's Corner', Corelli's Concerto Grosso No. 8, and Strauss's 'Don Juan'.

### Orchestra Aids Opera Group

Thereafter the orchestra bowed itself out until the holiday festivities were over. Then on Jan. 4, 5, and 6, the National Symphony resumed activities, presenting the Philadelphia Opera Company for three evenings of opera in English. Another innovation in the company's visit was the use of scenery in Constitution Hall, a treat indeed to customers who have long been resigned to black velvet curtains or a screen or two at most. The settings were as satisfying as the conducting of Sylvan Levin. He kept matters moving at a stimulating pace. The singers, while excellent actors in all the operas presented, sang their best in the more correctly styled operetta of Johann Strauss, 'The Bat', on Monday night. On Tuesday, the company did 'The Marriage of Figaro'; and on Wednesday, two short operas, 'The Cloak' from Puccini's trilogy, and Menotti's 'The Old Maid and the Thief'. Consistent to their major purpose, the company, offered everything, including titles, in English.

Wallingford Riegger's Canon and Fugue opened the Sunday concert on Jan. 10, and proved extremely easy listening. Then Kindler proceeded with the day's major event, the Mahler Fourth Symphony with Edwina Eustis singing the vocal part. Miss Eustis has the reputation of being the only American singer who has performed all of Mahler. On this occasion, she handled her difficult assignment with veteran expertness. The last half of the program was given over to excerpts from 'Tristan and Isolde', including the Prelude to Act III and 'Tristan's Vision'. AUDREY WALZ

### ANDERSON IN BENEFIT

**Sings in Washington to Aid  
United China Relief**

WASHINGTON, D. C., Jan. 19.—No other Washington concert this season is likely to have the news value of Marian Anderson's appearance in Constitution Hall, following her compromise agreement with the Daughters of the American Revolution. She appeared on condition that there would be no segregation of Negroes in the audience, and on Jan. 7 she bowed to a soldout and thoroughly



WINNING SINGERS TO APPEAR WITH SYMPHONY

Winners in the Waco Symphony Society Music Committee Auditions, Held in Waco, Tex., Early This Month, Will Appear as Soloists with the Symphony on Jan. 28 When the Audience Vote Will Determine the Final Winner to Receive a Prize. Contestants Are (from the Left) Marjorie Adelman of Waco, Regina Owens of Louisville, Ky., Bill Shriner of Houston and Willie Guynes of Mississippi

mixed house. Still another race was represented since Miss Anderson sang for the benefit of United China Relief. It was a benefit in the full meaning of the word, the D. A. R. giving the use of the hall, Miss Anderson donating her talents. The Chinese were thus able to receive the entire proceeds.

It's not news that her performance was flawless, her program intelligently built. The familiar and the new—in her classical, romantic, and modern groups—were interestingly intermingled. Only the group of Spirituals was familiar in entirety. For one of her encores, Miss Anderson sang Schubert's 'Ave Maria', dedicating it to the memory of the world-famous Negro scientist, George Washington Carver, who had died only two days before. A. W.

### WASHINGTON VISITED BY PHILADELPHIANS

**Ormandy Leads Orchestra in Bee-  
thoven Concerto with Serkin  
as Soloist**

WASHINGTON, Jan. 17.—The only concert the capital had through the holidays, aside from several excellent church programs and enthusiastic amateur carolling, was an extra visit by the Philadelphia Orchestra on Dec. 29, one not included in the subscription series. Ormandy and his players brought with them as soloist Rudolph Serkin. That meticulous musician played Beethoven's Fifth Concerto. His performance was as compelling as always in the big moments, and in the more delicate or more lyric passages, more finely wrought than ever. The accompaniment provided by the orchestra was a model of perfection. In all, orchestra, conductor and soloist worked in beautiful accord to make the performance memorable.

The Concerto was preceded by two Bach chorales arranged by Mr. Ormandy and followed by Brahms Symphony No. 2 in D, with Ormandy at his best as in the Beethoven.

A. W.

### Dushkin Postpones Recital

Due to illness, Samuel Dushkin has postponed the second recital in his Town Hall series from Jan. 12 to April 7. The program originally scheduled for Jan. 12 will be played on Feb. 8.

## HARRISBURG MEN HONOR MRS. BEACH

**Raudenbush Conducts Sym-  
phony in Tribute—Mel-  
chior Appears**

HARRISBURG, PA., Jan. 20.—The Harrisburg Symphony joined other musical organizations throughout the country in paying tribute to Mrs. H. H. A. Beach in her seventy-fifth year, played her Symphony in E Minor ('Gaelic'), Op. 32, at its concert on Nov. 17 in the Forum. George King Raudenbush conducted the program which was heard by an appreciative audience considerably increased this season by military men stationed in the vicinity.

Mrs. Beach's symphony proved a richly descriptive work based on melodies of North Ireland. The overture to 'The Merry Wives of Windsor', by Nicolai, was the second and final offering by the orchestra.

Three Scandinavian songs were ably sung by the soloist, Lauritz Melchior, tenor of the Metropolitan Opera. The group included 'Ujarak's Departure' (from 'Kaddara') by Boerensen; 'Toner', by Sjoeborg, and 'Yeg elskel dig', more familiar as Grieg's 'Ich Liebe Dich'. The Otello monologue, 'Dió! mi potevi scagliar', by Verdi, and Siegmund's Love Song were also heard.

Among the listeners was Lieut. Dalies Frantz, pianist, who is a student at the Army Air Forces School in Harrisburg. Following the concert soldiers from the New Cumberland Army Reception Center, whom Mr. Melchior had entertained in camp during the day, honored the singer at a supper party and extended their invitation to Mr. and Mrs. Raudenbush, Lieutenant Frantz and other officers.

The Philadelphia Orchestra, with Eugene Ormandy conducting, was heard at the Forum on Dec. 8 in an all-Russian program including the Shostakovich Symphony No. 5.

HELEN JEAN KULP

### Knitzer Enlists in Navy

Joseph Knitzer, violinist and head of the violin department of the Cleveland Institute of Music, has enlisted in the Navy.

## 20th ANNIVERSARY OF COLUMBUS CLUB

**Opera Group Honors Fan-  
ning on Anniversary—  
Romberg Appears**

COLUMBUS, O., Jan. 20.—The Columbus Opera Club celebrated its twentieth anniversary in December with a concert at the Gallery of Fine Arts, dedicated to the late Dr. Cecil Fanning, who was influential in organizing the group.

The program was entirely of libretti and poems written by Dr. Fanning and set to music by DeLeone, Cadman and Ware. Scenes from 'Alg-lala', the opera written by Dr. Fanning and De Leone, were enacted. The tenor role was sung by Lee Shackson, head of the voice department of Otterbein University. Other roles were sung by Mary Van Fossen, soprano, and Nelson Starr, baritone. Edwin Stainbrook, Dr. Fanning's accompanist for many years, directed. Other soloists during the evening were Myrtle Ross Keith, Robert Barr, Herman Gunter and Ramona Sandoe.

The Grand Opera Club presented Romberg's 'Desert Song' directed by Margaret Crawford and Erward Hipple. The opera was repeated for an audience of soldiers from Ft. Hayes. Mary Terry, Rose Graham, Parke Chushnie, Joseph Carney and Bette Van Hise were effective in leading parts.

Miriam Solovieff, young violinist, was brought to Memorial Hall by William Hast and Herman Amend. She was well received for her playing of Glazunoff's Concerto in A Minor, the Ysaye Sonata for violin alone and Beethoven's Sonata in F. Her accompanist was Miriam Otto.

On Jan. 4 and 5, Sigmund Romberg and his forty-piece orchestra presented a program of light opera music at the Columbus Auditorium. Large audiences attended on both nights, despite bad weather conditions. Marie Nash, Grace Panvini and Gene Marvey were singers who came with the orchestra. Mr. Romberg led and also played the piano parts of excerpts from some of his own operettas including 'Blossom Time', 'The New Moon', 'Student Prince', 'Desert Song', 'Maytime' and 'My Maryland'.

VIRGINIA BRAUN KELLER

### Sir Thomas Beecham Wins Divorce

BOISE, IDA., Jan. 18.—Sir Thomas Beecham, conductor of the Seattle Symphony and guest conductor at the Metropolitan Opera House and former conductor of the London Philharmonic, obtained a divorce here from Utica Celestia, Lady Beecham, on grounds of extreme cruelty on Jan. 14. Lady Beecham, who was the daughter of Charles S. Welles of New York, met Sir Thomas in London where she had gone to study medicine. They were married in the British capital on July 26, 1903. In his complaint the conductor said that they had not lived together since 1909. There are two sons, both now grown, by the marriage.

### Otto Herz Tours with Recitalists

Otto Herz, pianist, accompanist, and assistant conductor for the New Opera Company's production of Verdi's 'Macbeth' which was presented last year and again this season, completed recital tours with Adolf Busch, violinist, Igor Gorin, baritone and Jan Kiepura, tenor. Mr. Herz is now on a coast to coast tour with Mr. Gorin and will return in February to accompany Mr. Kiepura in Town Hall, New York on Feb. 20 and Toronto, Canada, Feb. 25.



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John F. Majeski, President  
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Executive and Editorial Offices  
Suite 1401-8 Steinway Bldg., 113 West 57th St., New York  
Telephone: Circle 7-0522. Cable address: MUAMER

OSCAR THOMPSON, Executive Editor  
FRANCES Q. EATON, Assistant to the Editor  
MAURICE B. SWAAB, Advertising Manager  
EDWARD I. DAVIS, Production Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager,  
Kimball Hall, 304 South Wabash Avenue. Telephone:  
Harrison 4544. CHARLES QUINT, Correspondent.  
BOSTON: GRACE MAY STUTSMAN, Correspondent, 89 Lake  
Ave., Melrose, Mass.  
PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 1945  
North 33rd Street.  
LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES,  
Correspondent, 5386 Village Green, Los Angeles. DON-  
OTHY HUTTENBACH, Business Manager, 513 North Rodeo  
Drive, Beverly Hills.  
SAN FRANCISCO: MARJORY M. FISHER, Correspondent,  
Alexander Hamilton Hotel.

ENGLAND: EDWARD LOCKSPREISER, 55A High Street, Oxford.

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## Some Possible Perils in Our Vogue of Conductor-Opera

UNDOUBTEDLY this generation of American music lovers is more symphonically-minded than any of its predecessors, and the present tendency to glorify the conductor in the opera house as well as the concert hall is one of the products of that state of mind. The management of the Metropolitan has astutely capitalized this leaning on the part of a considerable part of its public, and operas which in the past have had a more routine leadership are being entrusted to the Walters, the Beechams and the Szells.

Not all of these works would be considered "conductor-operas" on the basis of the music itself, since they are not symphonic in character and they scarcely permit of the virtuosic sort of exploitation. But irrespective of the actual changes resulting from a star conductor's treatment of a routine opera like 'La Forza del Destino', 'Faust' or 'Carmen'—routine in the sense that their traditions are established, and not much that is off the beaten track is likely to be feasible or acceptable—the response of audiences at the Metropolitan has been beyond questioning.

All of this has been good for the opera house and, so far as it actually has resulted in better performances, for opera. In a time when notable voices are few, and great vocal technicians or stylists even fewer, the shifting of interest from the stage to the pit probably has warded off or silenced a considerable measure of dissatisfaction that might otherwise have come to light. If not exceptional singing, then exceptional conducting—this would seem to be the viewpoint of the day. Of course it is to be remembered that the men who are making the new order in this country today were all opera conductors abroad, and what they did there was more or less taken for granted. In most European capitals it has been the rule, rather than the exception, for the same eminent musician to assert his gifts regularly in both

symphony and opera. But after the departure of Mahler—not to go back to Seidl and Thomas—America's opera conductors were active in opera alone. Even Toscanini was not established as a symphony conductor at the time he was making history at the Metropolitan. His ventures in the orchestral world were few.

Now, admitting the benefits of a sprucing up of the orchestral playing and the general musical ensemble in our opera performances as the result of the present trend, there may be reason for some sober second thoughts on the possibility of our over-doing the good thing—particularly as concerns the attitude of audiences. Opera is the same institution it always was. Singing is just as important to it as it ever was. Not all operas are essentially singers' operas, but many operas are. Certainly, there are various operas that can be falsified by stressing the orchestral part as if it were the more important part, or even as important a part as the singing parts. In these cases, the composers never dreamt of making the conductor the star. If they could hear performances in which the singers took a place second to the man in the pit they might be amazed or possibly enraged. Of course, the better the conductor the better the stage ensemble ought to be—and usually is. Toscanini proved this over and over, perhaps even more particularly in the twenties at La Scala—where he did not have such pre-eminent voices—than at the Metropolitan, where the Carusos, the Amatos, the Farrars and the Destinns were in his casts.

But we should keep our feet on the ground and not let popular adulation of the conductor distort our perspective about opera. If it is to continue to assert its essential appeal, important voices and superior vocal attainments must be found, as in other years. The conductor fashion, as a fashion, must be looked upon as temporary and transient—a good expedient for lean times in the world of song. We should never go back to a reign of commonplace conducting. We should see to it that our conducting staffs include leaders of eminence. But we should not judge the success of an air by the manner in which the man in the pit supports that air. Even record enthusiasts may need to be reminded that in simply countless cases the singing is the thing.

## Personalities



Mr. and Mrs. Richard Crooks Pause for the Five O'Clock Tea Hour

**Hero**—On his way from New York to Kansas to appear as soloist with the Philharmonic there, Stephen Hero had to stand a large part of the way as the train was crowded with service men. In order to pass the time, he volunteered to give them an impromptu recital which was received with tumultuous applause.

**Enters**—The versatile dance-mime, Angna Enters, having skipped a season both in the realm of the theater and exhibitions, has opened a one-man show of her most recent art work in the Newhouse Gallery, and given a series of New York appearances.

**Weede**—When Robert Weede was giving a recital for a women's musical club in Ohio, recently, he was instructed beforehand by one of the committee that they would like him to explain his songs in advance as they were saving money on programs, "But no jokes, please!" she added!

### Musical America's Correspondents in the United States and Canada

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<b>DENVER</b> John C. Kendel 414 Fourteenth St.	<b>MONTREAL</b> Thomas Archer The Gazette		



## Tibbett Discusses Music in War

(Continued from page 7)

It may be that men sing less not only because war has been mechanized, but because there has been much mechanization in music. The same radio and phonograph which have brought fine music to a large public have removed from that public the necessity of making its own music. It may be that in listening so much to the radio and to records, many people have forgotten how to sing.

### Russian Troops Sing in Moscow

In 1937, I was in Russia. One outstanding scene comes back to me. It was in the great square in Moscow. Thousands upon thousands of Russian troops were marching. All of them were singing their incomparable martial songs. Sometimes they sang in unison. Sometimes they broke into part-singing. It was a thrilling musical experience. I cannot help but feel that the unconquerable Russian spirit which we so much admire at present, and to which we owe so much, is tied up with the spirit of the singing I heard that day.

Our boys can sing, too! Certainly they can fight! They are proving that every day! But they should sing as well as fight. All they need is a little encouragement and a little prompting.

Of course, singing, in itself, will not win a war. But singing has always been an important part of every war, from the time of the ancient Greeks, whose warriors gave so much attention to choral song, throughout the wars of our own history up to the present.

Silence is the bedfellow of despair and defeat. Singing is the voice of victory!

## BALLET RUSSE DRAWS CHICAGO AUDIENCES

New Works Danced by Monte Carlo Company—Agnes de Mille Seen  
—Devi Dja Appears

CHICAGO, Jan. 20.—The Ballet Russe de Monte Carlo concluded one of its most successful engagements in this city on Jan. 3, at the Civic Opera House the program comprising Chopin Concerto, with Rachel Chapman, pianist, adding greatly to its success; 'Scheherazade'; 'Classic Pas de Deux' and 'Rodeo' in which Agnes de Mille, its creator, took part. Sold out houses for the last four performances, Saturday afternoon and evening and Sunday afternoon and evening were also typical of most of the ballet's too short engagement.

Devi Dja and her Bali-Java dancers appeared at the Civic Theater on the afternoon and evening of Jan. 3, and on Jan. 4, in authentic presentations of dances of the Far Eastern countries. The entire engagement was for the benefit of Bundles for America, Inc.

### St. Louis Hears Chamber Program

ST. LOUIS, Mo., Jan. 20.—The second concert of the Fortman-Steindel Quartet on the Ethical Society Series at Sheldon Memorial Hall took place on Jan. 5. Edith Schiller, pianist, added much to the success of the Brahms' Piano Quintet, in F Minor, Op. 34 with her clean-cut playing and phrasing. Other works performed were the Mozart Quartet in C and

## What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1923



Rehearsing for the American Premiere of Schönberg's 'Pierrot Lunaire': Greta Torpadie, Soprano; Louis Gruenberg, Conductor; Jacob Mestechkin, Violinist; Leroy Shield, Pianist; Willem Durieux, Cellist; George Possell, Flutist, and Robert Lindemann, Clarinetist



Turina's String Quartet 'La Oracion del Torero.' H. W. C.

### OPERA IN HARRISBURG

Philadelphia Company Presents 'Marriage of Figaro'

HARRISBURG, PA., Jan. 20.—A lively young Philadelphia Opera Company cast, singing under the direction of Sylvan Levin, attracted a large audience to its performance in English of 'The Marriage of Figaro', at the Forum, as the second event in the Wednesday Club Civic Music Association's series.

The listeners showed enthusiastic pleasure in Mr. Levin's very modern translation of the libretto and direction of the Mozart score.

The cast included Emma Beldan as the Countess; Howard Vandenberg, Count Almaviva; Sylvia Morgan, Susanna; Robert Brink, Figaro; Margaret Spenser, Cherubino; Catherine Latta, Marcellina; Leon Lishner, Bartolo; John Hamill, Don Basilio; Sue Griska, Barbarina; Joseph Luts, Antonio, and Lester Ferguson, Don Curzio.  
H. J. K.

### How About Now?

The association of theatrical managers of Berlin has stopped the rehearsals of all French plays and will withdraw all French plays now running. The boycott, which is the result of the invasion of the Ruhr district has extended to the State Opera where 'Carmen' has been eliminated from the repertoire.  
1923

### Chicago Hears...

'La Juive' was added to Chicago's repertoire with Raisa, Edith Mason, Charles Marshall and Virgilio Lazari; Galli-Curci and Schipa sang in 'The Barber of Seville'; Louise Homer and Mr. Marshall appeared in 'Samson et Dalila'. The first performance in Chicago of 'La Forza del Destino' had Raisa, Crimi and Rimini. Other works heard were 'La Traviata' with Galli-Curci, Schipa and Rimi, and 'Il Trovatore' with Muzio, Crimi, Van Gordon and Formichi.  
1923



Ganna Walska with a Pet



Feodor Chaliapin with S. Hurok, Impresario (Right)

Left: At the Christening of Eleana Antoinette Schipa, Infant Daughter of Tito Schipa. From the Left: Mrs. Schipa, Titta Ruffo, the Godfather; Rev. Father Grossia, Amelita Galli-Curci, the Godmother, with the Baby, and Mr. Schipa

### Opera for the Scotsman

After the recent engagement in Edinburgh of the British National Opera Company, Mozart was voted as being the favorite composer with Verdi a close second and Wagner a poor third.  
1923

### What Became of It?

New Art Theater to Foster American Music and Drama. Project Originated by Morris Gest and Indorsed by Otto H. Kahn, Includes Plans for Presentation of Opera.  
1923

### A Boston Premiere

At the Boston Symphony Concert on Jan. 20, Pierre Monteux introduced for the first time in Boston Gustav Holst's 'The Planets'. In this ambitious work Mr. Holst has achieved some colorful effects.  
1923

# CONCERTS: Susanne Fisher in Debut—Brailowsky Begins Series

THE fortnight in the concert halls was almost equally divided between singers, pianists and violinists, Susanne Fisher, formerly soprano of the Metropolitan Opera, made her first appearance on the New York recital platform. Marian Anderson was heard in Carnegie Hall assisted by William Primrose, violinist. Arthur Davis, baritone, took leave of his duties as a traffic policeman in Washington, D. C., to appear here. Ernest Wolff, formerly heard as a baritone, made his reappearance as a tenor. Cara Aldini sang and acted a program of opera excerpts. Hope Kirkpatrick, soprano, gave a joint recital with her husband, John Kirkpatrick, pianist. Other pianists included Veronica Mimoso, Bernardo Segall, E. Robert Schmitz and Alexander Brailowsky, who began a series of three all Chopin programs. Jascha Heifetz led the violinists, playing at the Metropolitan Opera House for the benefit of the Vassar Club Scholarship Fund. Mischa Elman, Isaac Stern and Eric Rosenblith were also heard. The New Friends of Music continued their series with Beveridge Webster, pianist, assisting the Gordon String Quartet.

## Susanne Fisher, Soprano

Susanne Fisher, formerly soprano of the Metropolitan, who has been known in this vicinity only for the operatic roles she has portrayed since her debut in 1935, made her first New York appearance as a recitalist on the eve-



Susanne Fisher



Mischa Elman



Isaac Stern



Veronica Mimoso

ning of Jan. 3 in Town Hall. This new facet of Miss Fisher's art was both a surprise and a delight to a large audience that found much to applaud in the soprano's clear lyricism, smooth vocal production and sense of style. With the assistance of three flutists, Miss Fisher began her program with two Bach airs and proceeded to Lieder by Wolf, Rubinstein and Loewe, a group of French songs, including Debussy's 'Colloque sentimental', and several songs in English. Not only has Miss Fisher a highly developed sense of dramatic interpretation, but she is in complete command of such purely technical matters as unwavering adherence to the pitch, an even scale and a uniformly musical tone quality. Giuseppe Bamboschek was the accompanist.

## Marian Anderson, Contralto

Appearing for the second time in recital this season, Marian Anderson, Negro contralto, had her familiar success with a large audience in Carnegie Hall on the evening of Jan. 4. Songs in German, Italian, French and Eng-

lish included the aria 'Adieu, Forêts', from Tchaikovsky's 'Jeanne d'Arc' and, of course, a group of spirituals presented in Miss Anderson's inimitable style. The spirituals and the Lieder of Brahms were the best vocal realizations of the evening. The contralto has done better in the past with the Tchaikovsky aria in which the full dramatic effect was not attained on this occasion. Franz Rupp was at the piano.

## Arthur Davis, Bass-Baritone

Forsaking his duties as a traffic policeman in Washington, D. C., Mr. Davis made a creditable New York debut in the Town Hall on the evening of Jan. 4, with Milne Charnley at the piano. The young Negro has excellent inherent vocal ability but as yet he has not yet brought it to a state of finish where he can express what he obviously has in mind to do. A group of rather over-sung early Italian numbers began the program, and was followed by the great aria from the Prologue to Verdi's 'Simone Boccanegra', the latter, especially well done. There was a German group and one in English, of Russian songs, and the inevitable group of Spirituals. Much of Mr. Davis's singing was excellent. He can make it still better.

## Elman Plays in Endowment Series

Mischa Elman gave a violin recital as the fourth event in the current Town Hall Endowment Series on the evening of Jan. 6. Oddly enough, the "novelty" of the program was Grieg's seldom-heard Sonata No. 1 in F, which Mr. Elman played with obvious affection. Despite its structural weaknesses, it is still fresh and full of melodic inspiration. The rest of the evening's fare was tried and true, consisting of Tartini's Sonata in G Minor, Mendelssohn's Concerto in E Minor, the Bach Chaconne, Castelnuovo-Tedesco's 'Chant Hébraïque', Mr. Elman's version of a Rode 'Etude Caprice', Smetana's 'Songs of Home' and Wieniawski's Polonaise de Concert in D. Leopold Mittman was the capable accompanist.

## Isaac Stern, Violinist

Notable growth in technical command as well as in artistic sensitivity was evident in the performance of Isaac Stern, violinist, in Carnegie Hall on the evening of Jan. 8. The formidable program included the unaccompanied Sonata in G Minor by Bach, Szymanowsky's Second Concerto, the Brahms D Minor Sonata, and the Wieniawski Concerto in D Minor. Mr. Stern's technical execution has developed to a point where it is now almost mathematically perfect. Concentration on the mechanics of the performance did not distract his attention from the deeper considerations of interpretation, however. His playing had warmth and vitality and was ever communicative, artistically. A large audience greeted him enthusiastically. Alexander Zakin was the accompanist.

## Heifetz Aids Vassar Club

The recital which Jascha Heifetz gave at the Metropolitan Opera House on the afternoon of Jan. 8 was for the benefit of the Vassar Club Scholarship Fund. A large audience was present and greeted the violinist with much enthusiastic applause. His program was one of familiar compositions, including Beethoven's Sonata No. 5, Lalo's 'Symphonie Espagnole', two Debussy-Heifetz transcriptions, a Chopin Nocturne, a Tchaikovsky Scherzo and the Introduction and Rondo Capriccioso of Saint-Saëns. Mr. Heifetz played warmly and brilliantly and was ably seconded at the piano by Emanuel Bay.

## Hope and John Kirkpatrick, Soprano and Pianist

Town Hall, Jan. 9, afternoon:

Chromatic Fantasy and Fugue....Bach  
'An Evening Hymn', on a Ground;  
'Olanda in the Shades Unseen'; 'Hark!  
Hark! the Echoing Air' (from 'The  
Fairy Queen').....Purcell  
'Cradle Song'; 'La Primavera', Spanish  
folksong from California....Roy Harris  
'Evocations', three "chants" for piano:  
Largo, Andante, Adagio sostenuto  
Carl Ruggles  
'Ah! Perfido', scena and aria  
.....Beethoven  
Sonata for Piano.....Aaron Copland  
'Walking'; 'Autumn'; 'The Greatest  
Man'; 'Down East'; 'In Flanders  
Fields'; 'He Is There!'. Charles Ives

Mr. Kirkpatrick once more demonstrated by his playing of the three Ruggles pieces and the Copland sonata that he has a special flair for projecting modern music of the character represented by these compositions. The Copland work, of which the third movement proved to have the most definite and individual musical contour, was so sympathetically read and so vitally presented as to make even its weaker sections seem convincing. In the Bach work the pianist was notably less in his element as it was rather superficially conceived and set forth on a small scale. Mrs. Kirkpatrick, previously heard here as Hope Miller, brought commendable musical intelligence and feeling for style to her numbers, which were marred, however, by basic lack of control of her voice and a consistent tendency to sing below pitch.

## Veronica Mimoso, Pianist

Veronica Mimoso, a promising sixteen-year-old pianist, who gave her debut recital two seasons ago and has since appeared at a Summer Stadium concert, was heard again in recital at

(Continued on page 19)

## Concerts in New York, Jan. 26 through Feb. 10

### Carnegie Hall

- Jan. 26: Philadelphia Orchestra
- " 28: New York Philharmonic-Symphony
- " 29, afternoon: New York Philharmonic-Symphony
- " 30: New York Philharmonic-Symphony
- " 31, afternoon: New York Philharmonic-Symphony
- " 31: Helen Traubel, soprano
- Feb. 1: Artur Schnabel, pianist
- " 2: Jeannette Savran, pianist
- " 3: Robert Casadesu, pianist
- " 4: New York Philharmonic-Symphony
- " 5, afternoon: New York Philharmonic-Symphony
- " 5: Julliard School of Music concert
- " 6: New York Philharmonic-Symphony
- " 7, afternoon: New York Philharmonic-Symphony
- " 7: Nathan Milstein, violinist
- " 8: National Foundation for Infantile Paralysis benefit concert
- " 9: Alexander Uninsky, pianist

### Town Hall

- Jan. 26: Mozart Concerto Series. Clarence Adler, pianist; Leon Barzin, conductor
- " 27: Donald Ashton Mandell, pianist
- " 29: Alexander Brailowsky, pianist
- " 30: 'Russalka' in concert form
- " 31, afternoon: Stuart Gracey, baritone
- " 31, afternoon (5:30 p.m.): New Friends of Music, Kolisch Quartet; Joseph Rosanska, pianist
- " 31: The Dessoif Choirs
- Feb. 1: Fritz Pataky, violinist
- " 2: Rudolph Firkusny, pianist
- " 3, afternoon (5:30 p.m.): Layman's Music Courses
- " 3: Stanley Need, pianist
- " 4, afternoon (5:30 p.m.): Layman's Music Courses
- " 5: Alexander Brailowsky, pianist
- " 6, afternoon: Guiomar Novaes, pianist
- " 7, afternoon: Elsbeth Ball, contralto
- " 7, afternoon (5:30 p.m.): New Friends of Music, Galimir Quartet and Dusolina Giannini, soprano
- " 7: Marian Murray, dramatic soprano
- " 8: Samuel Dushkin, violinist
- " 10, afternoon (5:30 p.m.): Layman's Music Courses
- " 10: Jan Peerce, tenor

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# William Schuman Is First Subject of Music Forum

**Saidenberg Orchestra, Tureck, Collegiate Chorale and Thomson Take Part in Concert and Discussions**

"I AM glad to have a fellow like Bach on the same program with me," declared William Schuman, one of the more promising of our contemporary composers, from the platform of Town Hall. "I wish he were here," he added rather wistfully.

Certainly it would have been an eye-opener for the Old Man of St. Thomas Kirche if he could have been there to see what hazards beset the composer of today when he can be put on such a spot as was provided for Mr. Schuman by the Town Hall Music Forum on the evening of Jan. 13, the first of three similar events presided over by Kenneth Klein. Bach had his trials, but it is doubtful whether he ever was put under a microscope and mercilessly dissected by his interpreters, critics and colleagues in full view of the public as Mr. Schuman was on this occasion.

The laboratory experiment was conducted in this wise: a mixed chorus—the Collegiate Chorale, directed by Robert Shaw—led off with performances of several choral compositions by Mr. Schuman; specifically, his *Prelude for Voices*, *Choral Etude*, *Four Canonic Choruses*, *'Holiday Song'*, and *'Requiescat'*. These were followed by the first performance of the composer's *Concerto for Piano and Small Orchestra*, played by Rosalyn Tureck, pianist, and the Saidenberg Little Symphony, conducted by Daniel Saidenberg.

Then came the excruciating part of the proceedings for the compos-



Photos by Larry Gordon

PARTICIPANTS IN THE FIRST TOWN HALL MUSIC FORUM

The Conductor: Daniel Saidenberg; the Composer: William Schuman; the Critic: Virgil Thomson; the Soloist: Rosalind Tureck; Another Conductor: Robert Shaw; the Master of Ceremonies: Kenneth Klein

er. He and his music became the subject of a forum discussion participated in by the audience, a professional critic—Virgil Thomson of the *New York Herald-Tribune*—and the musicians who had played and conducted the foregoing works. Mr. Thomson sought out resemblances between the present composer and his name-sake, Robert Schumann. He also suggested that Mr. Schuman is orchestral minded in his choral writing. Miss Tureck defended the abstruseness of the concerto's melodic content (cried up by a member of the audience) by saying that any succession of notes is a melody, provided they—the notes—are not repeated. What the matter of repetition had to do with it was not clear. Mr. Shaw observed that Schuman's choral writing is spare, angular and difficult to sing—but very sincere.

The composer himself was reticent and monosyllabic at first. But some of the remarks got his back up a bit after a while and he became fluently vocal. A lady in the balcony wanted to know why Mr. Schuman wrote music at all. He replied, "I feel that I have to write music, so I write it." Somebody else noted that the orchestral accompaniment for the concerto seemed too thin, and Mr. Schuman agreed that it needed a fuller body of strings. Another gallery-god enquired of Mr. Thomson whether the concerto was "atonal or polytonal." The critic-composer threw up his hands: "The question does not leave me any out," he asserted. "I should say the answer is 'no.'" Another member of the audience asked him who he considered to be the best setter of English prosody among modern composers. Mr.

Thomson thought a moment and then allowed that there was no one among American composers whom he could wholly recommend in that connection. Thereupon one of Mr. Thomson's fellow critics of the daily press shouted, not irrelevantly, from his seat on the aisle: "Four Saints in Three Acts!"

And so the discussion rolled merrily on. Whether or not anything of value was accomplished by this essay in musical vivisection is hard to say. It was interesting, however, and it may lead to some salutary thinking on the part of a lot of people as the idea gains momentum.

To get back to Bach, it should be noted parenthetically that his *Piano Concerto in F Minor* also appeared, for some reason or other, on this program. It was played, and very well, by Miss Tureck and the Saidenberg forces. R. F. E.

## New York Concerts

(Continued from page 18)

Town Hall on the afternoon of Jan. 10. In the Chopin group her playing was so much better in every respect than in the Bach-Liszt Fantasia and Fugue in G Minor and Beethoven's Sonata in F. Op. 10, No. 2, both delivered uncomprehendingly, with violent dynamics and tonal harshness, as to seem to be that of a different person. Especially commendable were the Chopin Etude in E and Prelude in F Sharp Minor, as also the Albeniz 'Leyenda' and Granados's 'The Maid and the Nightingale'. C.

### Robert Schmitz, Pianist

Carnegie Hall, Jan. 13, evening:  
Suite in E Minor; Gavotte variée in A Minor .....Rameau  
'Suite Bergamasque': Prelude, Menuet, 'Clair de lune', Passepied....Debussy  
'Alborada del gracioso'; 'Pavane pour une Infante défunte'; Toccata....Ravel  
'Hommage à Rameau'; Etudes, 'Pour les accords' and 'Pour les arpèges composés'; 'L'isle joyeuse'....Debussy  
'Bourrée fantasque'.....Chabrier  
From the 'Saudades do Brasil': 'Sul-mare'; 'Laranjeiras'; 'Ipanema'. Milhaud  
Toccata.....Saint-Saëns

Inasmuch as this concert was given as a benefit for the Fighting French Relief Committee it was meet and right that Mr. Schmitz should offer an all-French program. In such music he is essentially in his element and so he had opportunity to demonstrate

again his fleetness of finely articulated fingers, his power to produce a fortissimo of sonorous roundness and his ample keyboard mastery in general. Outstanding moments were the Ravel 'Pavane' and 'Alborada' and the excitingly played Saint-Saëns Toccata, whereas the coloring in other things ran in general to gray tints, with the 'Clair de lune' and other features of the 'Bergamasque' Suite especially wanting in poetry and charm. The generally unsubstantial character of the program could conceivably have induced a detached and cerebral attitude on the pianist's part. C.

### Ernst Wolff, Tenor

Ernst Wolff, who has been heard here before as a baritone and who formerly played his own accompaniments on the piano, returned to Town Hall on the evening of Jan. 9 as a tenor and availed himself of the services of an accompanist in the person of Franz Rupp. Mr. Wolff has a pleasant voice, of some volume, which he uses to the best advantage in the simpler sentiments of Lieder such as the 'Sehnsucht' in the group of Schubert songs. Here, too, his German diction stood him in good stead. Other music on the program included songs by J. C. Bach, Wolf, Wolf-Ferrari, and Vaughan Williams. The audience received him cordially. R.

### Webster and Gordon String Quartet Give New Friends Concert

A well-balanced performance of Schumann's Quartet for piano and

strings in E Flat, Op. 47, by Beveridge Webster and the Gordon String Quartet, was the most interesting part of the New Friends of Music concert in Town Hall on the afternoon of Jan. 10. Mr. Webster played the piano part with a remarkable lightness of touch, without weakening the rhythmic dash of the music, and the piano and strings did not clash in tonal quality as they so often do. Rather tepid performances of Haydn's Quartets in F Sharp Minor, Op. 50, No. 4, and in C, Op. 76, No. 3, completed the program. S.

### Bernardo Segall, Pianist

Bernardo Segall, Brazilian pianist, chose sonatas in A, by Carl Philipp Emanuel Bach, C Minor by Schumann, B Flat (K. 570) by Mozart and F Sharp by Scriabin for the second of his three projected sonata programs at Town Hall on the evening of Jan. 10. Technical glibness and élan again stood him in good stead, especially in the Bach and Mozart. However, lack of depth of perception made itself felt especially in the Schumann, most of which was played too hurriedly, at the expense of the line, while the sublime essence of the Andantino suite eluded him. His effective performance of the Scriabin showed enthusiastic sympathy. C.

### Eric Rosenblith, Violinist

Eric Rosenblith, Vienna violinist, now twenty-two years old, who made his local debut last season, was heard in a widely ranging recital program at Town Hall on the evening of Jan. 11.



E. Robert Schmitz Alexander Brailowsky

His sensitive responsiveness to the music in hand and general refinement of style again made a genuinely favorable impression, and his playing of the Chausson 'Poème', the Saint-Saëns 'Havanaise' and Paganini's 'Campanella' aroused special applause. His tone was of rather too slight texture for the Brahms Sonata in D Minor and his grasp of the Bach Chaconne for violin alone proved to be still immature, while nervousness caused some insecurity of bowing, but substantial native gifts were again demonstrated. Leopold Mittman was a helpful collaborator at the piano. C.

### Cara Aldini and 'Opera Fantasma'

Cara Aldini, soprano, heard last season in the Town Hall, repeated her performance in Carnegie Hall on the evening of Jan. 12. Mme Aldini again sang through the entire role of Santuzza, leaving the remainder of the cast to imagination. She then, with (Continued on page 33)



# Boston

By GRACE MAY STUTSMAN

## BURGIN CONDUCTS MID-SEASON EVENT

### Enlists Casadesus as Soloist During Koussevitzky Absence

BOSTON, Jan. 20.—Mid-season in the routine of the Boston Symphony is at hand, and Dr. Koussevitzky is absent upon his customary two weeks vacation from his duties at Symphony Hall. Thus, for the twelfth pair of programs on Jan. 15-16, Richard Burgin left his post as concert master to become conductor pro tem and Boston Symphony patrons were the richer for having listened to music which sustained Mr. Burgin's reputation as explorer in the field of the less hackneyed orchestra items.



Robert Casadesus

Further interest in the program was occasioned by the presence of Robert Casadesus, pianist, well remembered from previous appearances in this city. His clean technique and adroit pedaling contributed to a performance of the Saint-Saëns Concerto No. 4, Op. 44 that won him an ovation.

The program began with 'Old Dances and Airs for the Lute', a suite which Respighi gathered together from various collections of music for the

instrument popular during the Sixteenth Century. Of the three suites which the composer put together, Mr. Burgin chose the first one, which includes a 'Balletto' by Simone Molinaro (omitted upon this occasion), a 'Gagliarda' attributed to Vincenzo Galilei, (?1533-1591), a 'Villanella' (composer unknown) and a 'Passo mezzo e mascherada' (composer unknown). This refreshing music, singularly enough, had not been heard at these concerts for almost twenty years. It deserves more frequent performance. Respighi has not superimposed disconcerting harmonic schemes upon the simple structures of the originals; therefore, given an orchestra of delicate perception and a conductor of discernment, the listener receives the full realization of the text. The performance under review was wholly enjoyable.

Mr. Burgin also presented Strauss's 'Don Quixote', Op. 35, which brought forward Jean Bedetti, first 'cellist of the orchestra and Jean Lefranc, first violinist, to play the principal solo roles. The performance was admirable and soloists, orchestra and conductor were roundly applauded.

### Beckett Gives Youth Concert

In Symphony Hall Wheeler Beckett conducted an orchestra of eighty-five men in a program of highly entertaining (and instructive) proportions, for the hundreds of young persons who are patrons of his Youth Concerts. On this program he offered the Prokofiev 'Classical Symphony', the Entr'acte music from Mussorgsky's 'Kovantchina', the Schumann-Johnson 'Nocturne' for Brass Instruments and Organ and the Mendelssohn E Minor Violin Concerto in which Mariam Burroughs appeared as soloist.

gi's weekly Saturday night schedule at the Academy, took place on Jan. 2. The protagonists were Ralph Errolle in the title role, Mario Cozzi as Iago and Annunziata Garrotto as Desdemona. Emerson Buckley conducted more than convincingly.

FELIX DEYO

### APPLETON COMMUNITY GIVES RECITAL SERIES

#### Visiting and Local Artists Heard in Concerts in Lawrence College Course

APPLETON, WIS., Jan. 20.—Claudio Arrau, pianist, will give the third concert on the Appleton Community Artist Series on Feb. 4. The series was opened in October by Helen Jepson, and was followed by the Nine O'Clock Opera Company's production of 'The Marriage of Figaro' in December. The Lawrence College A Cappella Choir with Isaac Stern, violinist, will complete the series.

Handel's 'Messiah' had its annual performance under the baton of Dean Carl J. Waterman. Two of the soloists, Irma Cooper, soprano, and Roy Glahn, tenor, were from Chicago, the other two, Muriel Engellund, contralto, and Marshall Hulbert, baritone, being members of the faculty of Lawrence Conservatory.

Other musical events at the conservatory included an all-Bach program of organ music by LaVahn Maesch, professor of organ, a piano recital by Gertrude Claver, instructor in piano, and an all-Bach program of Christmas music given by the Xi chapter of Sigma Alpha Iota.

## ANDERSON SINGS CELEBRITY RECITAL

### Travers Returns in Concert— Menuhin Plays—Chamber Group Heard

BOSTON, Jan. 20.—Recitals of late have made up in quality what they lacked in quantity. Marian Anderson, Negro singer, contralto, attracted a capacity house in Symphony Hall, accompanied by Franz Rupp. As her special guests, a full complement of Service Men occupied every available stage seat. This was the tenth event in Aaron Richmond's Celebrity Series.

In Jordan Hall, young Patricia Travers was heard in a violin recital of taxing proportions, ably accompanied by Walter Robert. Miss Travers again displayed expert technical facility. A large audience applauded warmly, especially after the performance of Robert Russell Bennett's amusing 'Hexapoda Suite'.

The Boston Morning Musicales brought Yehudi Menuhin, violinist, to this city as artist for its most recent morning of music, by which the Boston School of Occupational Therapy benefits. The ballroom of the Hotel Statler was filled to capacity with an audience unmistakably enthusiastic. Adolph Baller collaborated with Mr. Menuhin as accompanist.

Music from the Romantic Period occupied the Stradivarius Quartet in its recent recital in Jacob Sleeper Hall. The program listed the Schubert Quartet Op. 29 and the Allegro assai from the same composer's Quartetsatz in C Minor; the glittering Scherzo from Mendelssohn's Quartet in E Flat, and the Schumann Quartet Op. 41, No. 3.

At the Charlotte Cushman Club, Janet Bush, mezzo-soprano, and Erno Balogh, pianist, gave a joint recital which marked Miss Bush's debut here, as well as Mr. Balogh's first appearance as a soloist. Arpad Sandor played some distinguished piano accompaniments for Miss Bush, who revealed a voice of pleasant quality and ample range. She was at her best in such songs as Schubert's 'Die Allmacht', and Pearl Curran's 'Life'. Mr. Balogh appeared more at ease in the martial like measures of the Chopin Scherzo. Each artist was warmly applauded and each added to the printed program.

### BREMERTON LAUNCHES SYMPHONY PROGRAMS

#### New Orchestra Conducted by Ernest Fitzsimmons Gives Complimentary Concerts

BREMERTON, WASH., Jan. 20.—The first season of symphonic music here got under way in October when Ernest Fitzsimmons stepped to the stage in the new Civic Recreation Center to conduct a program of Schubert, Handel, and Strauss. There were very few empty seats in the new auditorium, which is the most spacious gathering place on the Olympic Peninsula, with a seating capacity of approximately 2,200.

The first concert was complimentary, as was also the second program presented by this same orchestra on Dec. 11, and as future concerts will be, a privilege made possible by the Bremerton Symphonic Associates, with a membership of 350 individuals and business firms, who have established a substantial music and instrument fund.

Mrs. O. Gunnar Erickson, president of the Symphonic Associates, has worked long and diligently to increase cultural activities in Bremerton, and with the efficient efforts of Mrs. Otto

Voll, membership chairman, this cultural attainment has become a reality.

The Bremerton Symphonic Orchestra, comprising approximately sixty players, is made up largely of defense workers in addition to talented men and women in uniform. Private Salvator Casale is the concertmaster. Dr. Berry, Lt. Comm., and Ensign Margaret Noteware, a Navy nurse in the 'cello section, further accentuate this note of war. Ten additional boys of the armed forces are also included in the personnel. Donald Gardner, U.S.N. was the soloist on the Dec. 11 concert, playing the concertino for clarinet and orchestra by Weber.

The Bremerton Symphonic Orchestra is sponsored by the Bremerton Recreation Commission, which employs Conductor Ernest Fitzsimmons. Mr. Fitzsimmons comes from Seattle where he has been conducting the Broadway Edison Concert orchestra and employed as a faculty member of Seattle College.

L. U.

### Templeton Plays with Orchestras

Alec Templeton, pianist, is fulfilling a busy schedule of engagements including several appearances with orchestras. On Jan. 2 he was soloist with the Rochester Civic Orchestra under Guy Fraser Harrison for the fifth consecutive year. He made his first appearance in the Winter series of the Philadelphia Orchestra, under Eugene Ormandy, on Jan. 23. On Jan. 24 he reappeared as soloist with Andre Kostelanetz in a broadcast. His tour, which began on Oct. 1 and has included thirty engagements in the south and as far west as Texas, will continue with a recital in Washington on Feb. 16 and concerts in the west and northwest in the Spring. Mr. Templeton is also contributing his services to the U.S.O.

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MUSICAL AMERICA

## BEECHAM LEADS BROOKLYN MEN

### Offers Haydn, Beethoven and Thomson Suite, 'The River' with Symphony

BROOKLYN, Jan. 18.—The Brooklyn Symphony's second concert on Jan. 12, Sir Thomas Beecham conducting, brought Haydn's Symphony No. 97 and Beethoven's 'Eroica'. The presentation of each held many moments of gripping power and beauty. Virgil Thomson's 'The River' Suite, though adroitly conceived in orchestration and harmonic sophistications, was nevertheless palpably over-long in proportion to the value of thematic matter. The composer took a bow amid cordial enthusiasm.

Vladimir Horowitz, in recital under Institute auspices on Jan. 5, drew a completely sold-out opera house plus several hundred patrons on stage seats. Mr. Horowitz did Bach, Scarlatti, Schumann, and Liszt, his provocative number being Prokofiev's Sixth Sonata, which proved a work of decided interest.

Henry Cowell was honorary personality at the Brooklyn Chamber Music Society Jan. 10th concert, both as pianist and composer. Quartets by Schumann and Beethoven were placed in juxtaposition to Mr. Cowell's valuable music. Carl Tollefsen was artistic director.

A noteworthy performance of Verdi's 'Otello', under Alfredo Salmag-



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## STOKOWSKI LEADS GOLDEN GATE MEN

### Shostakovich Seventh Played —Spalding Is First Soloist Under Monteux

SAN FRANCISCO, Jan. 20.—An audience of 9,300 heard Stokowski conduct the Shostakovich Symphony No. 7 in the Civic Auditorium on Jan. 8, and many hundreds more were turned away. The event took place as the opening of the Art Commission's concert series featuring the San Francisco Symphony and guest artists.

The program consisted solely of the 'Leningrad' Symphony, prefaced by 'The Star Spangled Banner' and a verbal plea for Russian War Relief which might very well have been omitted or relegated to a program page as a printed advertisement.

The San Francisco Symphony, augmented by some fifteen players which brought four father-son combinations into the orchestra's personnel for this occasion, played excellently. The audience listened attentively and applauded generously—but the final chords brought forth no such demonstration as the boxoffice had experienced prior to the concert. Nor, indeed, did the ovation equal many given by smaller audiences, to other music.

#### Barber Concerto Heard

The season's first soloist with the San Francisco Symphony was Albert Spalding who appeared under Pierre Monteux on Jan. 15-16 playing Samuel Barber's violin Concerto, and the Mozart Concerto in A.

Mr. Spalding's performance was particularly grateful in the Barber work, and Mr. Monteux and the orchestra played notably well.

Also on the program were Liszt's 'Hungaria' which had a particularly sonorous performance, the Ravel 'Pavane for a Departed Infanta' exquisitely played, and Strauss's 'Death and Transfiguration'.

MARJORY M. FISHER

### YOUNG SINGERS SHARE SCHOLARSHIP AWARDS

Five Winners Named in Contest—  
\$2,700 in Prizes Presented

by Marian Anderson

PHILADELPHIA, Jan. 10.—The first competition for the annual Marian Anderson Music Award ended on Jan. 19 and two scholarships and three supplementary awards were made, amounting to \$2,700. Contestants from twelve Eastern and Midwestern states competed in the auditions which began last December.

The scholarship winners who tied for first place were Camilla Williams, twenty-three year old Philadelphia soprano, and William Brown, twenty-two year old baritone from Akron, O. The judges, Dr. Harry T. Burleigh, composer and organist, Franz Rupp, pianist, and Mary Saunders Patterson, voice teacher, were unable to decide between the two. Miss Anderson added \$500 to the original \$1,000 first prize and \$750 was awarded to each.

Three prizes of \$400 each were given to Mildred Hill, twenty, and Faye Drazin, seventeen, sopranos, and

William Smith, twenty-three, bass-baritone. All three are residents of Philadelphia.

The fund from which these prizes were set up was established in 1941 by Miss Anderson with the \$10,000 that the contralto received as the Bok Award.

## SZIGETI APPEARS IN SAN FRANCISCO

### Schnabel Also Plays in Series —Katherine Dunham Com- pany Gives Benefit

SAN FRANCISCO, Jan. 20.—Two distinguished solo recitals marked the first of the 1943 Sunday afternoon concerts in the Curan Theatre under Opera Association sponsorship. First to come was the violinist, Joseph Szigeti with Andor Foldes as his accompanist, and they gave a superb program. The following Sunday Artur Schnabel played sonatas by Schubert and Mozart, two of each, and the demand for tickets exceeded the capacity of the theatre. Clarity of tone and phrase and a fine musical sensitivity contributed to the pianist's readings.

Katherine Dunham and her dancers gave a program in and for the benefit of the San Francisco Museum of Art on Jan. 16. The program, announced as authentic West Indian ceremonial dances, proved to be largely of theatricalized versions of South American, Haitian and Cuban dances, colorfully presented with the aid of costumes and stage setting designed by John Pratt. Convincingly orgiastic were the 'Younvalou' and 'Zepaules' of the Rada-Dahomey Cult which, combined into one scene, struck an authentically primitive ritualistic note. Two percussionists, two pianists and a flutist projected the rhythmic and musical backgrounds for the dancers.

The Music Lovers Society opened its season with a first San Francisco performance of Prokofiev's Quintet Op. 39 for oboe, clarinet, violin, viola and bass. The players, who did an excellent job albeit a rather ungrateful one, were Merrill Remington, Rudolph Schmitt, Nathan Abas, Lucien Mitchell and Frank Kuchynka.

Also on the program were two grateful Bocherini trios for violin, viola and cello played by the Messrs. Abas, Mitchell and Herman Reinberg; and the Chausson Quartet Op. 30 with Margaret Tilly at the piano.

A concert by Vitya Vronsky and Victor Babin announced for Jan. 17 had to be postponed indefinitely because of transportation problems.

MARJORY M. FISHER

#### Margaret Sittig Gives Recitals

Margaret Sittig, violinist, with her father, Frederick V. Sittig, at the piano, gave a recital for Mrs. Andrew Carnegie at her New York residence on Jan. 12. On the following night they played at the New York Stage Door Canteen. Among other recent appearances of Miss Sittig were concerts at Fort Monmouth, N. J. on Jan. 19, for the U.S.O., and the next night at the Shubert Belasco Theater in Washington, D. C. for the Stage Door Canteen. On Jan. 26 Miss Sittig is engaged to give a concert in Sebring, Fla., at the High School Auditorium.

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## Community Concert Personnel in Conclave



Robert Ferguson, Eastern Manager



Ward French, General Manager of Community-Cooperative Concert Service



Arthur Wisner, Western Manager

### Annual Conference of National Representatives Develops New Ideas for Betterment of Service — Optimism on Coming Season

A NUMBER of new ideas for the betterment of service to the nearly 300 cities throughout the United States and Canada operating on the Community-Cooperative Concert plan were introduced, discussed and adopted at the annual conference of Community-Cooperative Concert representatives held during the Week of Jan. 4 to 9.

The conference this year was divided into two groups—Eastern representatives met in the New York office under the supervision of Robert Ferguson, Eastern manager; and the Western field staff met in the Chicago office with Arthur Wisner, Western manager. Ward French, general manager of the Community-Cooperative Concert Service, opened the Eastern group conference and went to Chicago the middle of the week for the closing days of the Western conference.

A program of special events in the way of entertainment were arranged for both groups during the week. For the coming season, field personnel in the East will be Mrs. Jean Fish, Edna Giesen, Mrs. Ethel Mills, Beatrice Patterson, Roger Donlon and Ralph Lycett. The Western personnel will comprise Mrs. Amelia Sperry, Mrs. Margaret Stover, Lucile Thompson, Henry DeVerner, David Ferguson and Joe Stover.

The latest recruit to the U. S. Armed Forces was Craig Hutchinson of the Western field staff, who was inducted on Jan. 5.

Prevalent during both group conferences was a decidedly strong feeling of optimism for the coming campaign season, with continued gas and tire rationing, and auditorium heating, seen as no unusual problems to be faced, since it is generally concurred that music-lovers through the United States and Canada during the year just closed have been "conditioning" themselves to meet these difficulties.

Said Ward French: "The ban on

pleasure driving is one phase of concert-giving with which Eastern concert associations are faced that does not apply as yet to our Western associations, but, judging from the reaction of membership-audiences to this new restriction thus far in the East, this new hurdle is being taken in its stride. We find that music-lovers are flocking to the concerts in just as large numbers as ever, and whether they come by train, bus, or on foot, nevertheless they still come, and often in spite of inclement weather. It is a striking commentary on the greater need which we all feel for the inspiration of good music during times of stress and strain.

"An extraordinary number of glowing letters from Community and Cooperative committees have been pouring into us so far this season, remarking on the enthusiasm which the concerts taking

place so far this year have aroused among the concert members. Many cities have already voluntarily written into the office asking to have their membership campaign week dates scheduled for the coming season, which is a good, healthy barometer for the year.

"We would like to pay a tribute," Mr. French concluded, "to the countless public-spirited and broad-minded citizens throughout the United States and Canada, comprising the executive committees and directors of our Community and Cooperative Concert Associations, who rightfully feel it their patriotic duty to keep open the channels of music provided by our concerts for the men and women of their communities who look to them for relieving the tension of war and to lift them to a more alive, exalted sense of what our victory will mean."

### NEW YORK FEDERATION AUDITIONS SCHEDULED

#### State Music Clubs Preliminary Competition Planned in March For Young Artists

New York State auditions preliminary to the Biennial nationwide Young Artist Auditions of the National Federation of Music Clubs have been set for March 8 and 10 at Schirmer Hall, 3 E. 43rd Street, New York City. Mrs. John McClure Chase is chairman of auditions for the Liberty District, including the states of New York, Pennsylvania and New Jersey. Ruth M. Ferry of New Haven, National Chairman of Young Artists Auditions, will assist Mrs. Chase in supervising the New York preliminaries.

Entrants from the various states will place themselves in line for four national awards of \$1,000 each, to be given respectively to the outstanding pianist, violinist, feminine and masculine vocalist among the competitors. In addition, the best instrumentalist, whether violinist or pianist, will be given the Schubert Memorial award, consisting of two engagements as soloist with the Philadelphia Orchestra in Philadelphia, and two solo engagements with the Boston Symphony.

The competitions are conducted in a series of state and district auditions, with the district finalists, sixty-four in number if winners are acclaimed in

each class in each district, competing in the national finals, which are to be held in New York sometime during the week of May 2, music week.

Applications for the New York State auditions of March 8 and 10 must be filed not later than Feb. 22. Bulletins, application blanks and other necessary information may be obtained from Mrs. John McClure Chase, 600 W. 116 St., New York City.

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## DEFAUW CONDUCTS SYMPHONY EVENTS

### Kreisler Is Soloist Under Lange on Three Programs —Milhaud Work Heard

CHICAGO, Jan. 20.—The highly gratifying success of a guest conductor, Désiré Defauw, on Jan. 7 and 8, and Fritz Kreisler's three appearances on Jan. 12, 14 and 15 dominated the fortnight of the Chicago Symphony in Orchestra Hall. Hans Lange conducted the concerts at which Mr. Kreisler was the soloist.

Mr. Defauw's conducting was interesting from several standpoints when he occupied the stand for the subscription concerts.

Overture to 'The Flying Dutchman'

Wagner  
Two Nocturnes ..... Debussy  
'Nuages' ('Clouds'), 'Fêtes' (Festivals)  
Symphonic Poem No. 2, 'Le Chasseur Maudit' ..... Franck  
Symphony No. 7, A, Op. 92.....Beethoven

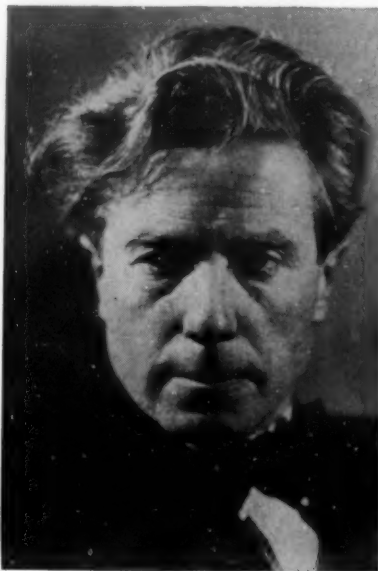
These were the Theodore Thomas Memorial Concerts, given annually in honor of the founder conductor of the Chicago Symphony. The program gave good opportunity to judge something of Mr. Defauw's resiliency in interpreting works of widely different import. He conducted the entire program without score and in so doing seemed to establish an immediate, responsive contact with the orchestra.

Mr. Defauw brought a freshness to the Seventh Symphony of Beethoven without deviating too noticeably from accepted ideas of interpretation. His compelling baton seemed easily to bring forth the effects he had in mind without any sense of striving for any particular point.

The concert began with a highly dramatic reading of the overture to Wagner's 'Flying Dutchman'. The

## Chicago

By CHARLES QUINT



Désiré Defauw

Debussy nocturnes were well-contrasted and poetic in feeling. The frenzied wildness of the Franck 'Le Chasseur Maudit', was stirring portayed.

Mr. Kreisler made the first of his three appearances with the orchestra on the afternoon of Jan. 12, playing the Bruch concerto in G Minor.

Suite in F, Op. 33.....Roussel  
Symphony No. 4, E Minor, Op. 98 ..... Brahms  
Concerto for Violin, No. 1, G Minor, Op. 26 ..... Bruch

The sustained melodic beauty of many passages in the Bruch concerto were enhanced by superb playing, a luminous quality pervading the entire work. Soloist and orchestra were in complete accord, directed with poise and understanding by Mr. Lange.

Earlier in the concert, Mr. Lange had given a fine reading of Brahms's Symphony No. 4, poignant in depth and intensity. The Roussel suite was refreshing.

The members of the orchestra paid tribute to Mr. Kreisler on Jan. 14, by standing as he made his way to the front of the stage to play the Mendelssohn E Minor concerto, the audience immediately following suit.

Symphony, E Flat (B. & H. Ed. No. 1) Haydn  
Concertosuite from 'La Creation du Monde' ..... Milhaud  
(First time in Chicago)  
'Rapsodie Espagnole' ..... Ravel  
Concerto for Violin, E Minor, Op. 64 Mendelssohn

The Mendelssohn concerto was interpreted with flawless purity and impeccable tone. Mr. Lange's splendid conducting added lustre to Mr. Kreisler's magical playing.

Milhaud's concert suite from 'La Creation du Monde' heard for the first time in Chicago, was diverting fare although it seemed essentially music to accompany the movement of the ballet. The Haydn Symphony in E Flat, absent from Orchestra Hall programs for forty seasons, was well-liked for the quiet flowing stream of melody given forth. The 'Rapsodie Espagnole' by Ravel, oriental in texture and color, was effectively presented under Mr. Lange's baton.

## STEVENS APPEARS IN RECITAL SERIES

### Mezzo-Soprano Sings in Civic Opera House—Ida Hartman Plays Shostakovich

CHICAGO, Jan. 20.—Rise Stevens, mezzo-soprano, with Paul Ulanowsky, accompanist, gave her first Chicago recital on Jan. 17, under the auspices of the History and Enjoyment of Music series in the Civic Opera House. Miss Stevens's program containing operatic arias and art songs, was marked with fine artistry and vocal splendor. Mr. Ulanowsky also contributed piano solos.

Ida Hartman, pianist, gave the first Chicago performance of the Shostakovich piano quintet, at Kimball Hall recital on Jan. 3, in collaboration with the Philharmonic String Quartet: John Weicher, violin; Robert Quick, violin; Walter Hancock, viola, and Dudley Powers, 'cello. Miss Hartman's ensemble playing had the same distinguished qualities of intuitive musicianship and splendid technical facilities as was shown in her own interpretations earlier in the program. Her playing of the G Minor Ballade by Chopin and the Beethoven Sonata in E flat, Opus 31, No. 3, revealed comprehension, plus the ability to transmit the music with stimulating interest. A group of six 'Surrealist Afterludes' by Harold Triggs was well received.

Mark Hoffman, pianist, was heard in recital in Kimball Hall on Dec. 29, in a program of works by Bach, Beethoven, Brahms, Chopin and Griffes.

Dorothy Crost, winner of the Adult Education Council's 1942 award for

'Chicago's outstanding young pianist', amply justified the judges' decision, when she gave her award recital in Orchestra Hall on Jan. 5. Her playing had an easy fluency not generally encountered in debut recitals. In a program containing works by Brahms, Mozart, Chopin, Debussy and Rachmaninoff, she showed distinctive interpretative qualities.

Janet Bush, mezzo-soprano, gave a recital at the Great Northern Theatre on Jan. 10, in a diversified program interpreted with unusual artistry. She had the fine assistance of Arpad Sandor as her accompanist.

The Chicago Piano Symphony Orchestra, conducted by Antoinette Rich, nineteen players and twelve pianos, gave an interesting concert in Orchestra Hall on Jan. 11. A richly colored orchestral effect was achieved by this pianistic ensemble, with Miss Rich directing with understanding skill. Jane Olson, pianist, and William Tabbert, baritone, were the soloists.

Albert Goldberg, for several years State Administrator of the Illinois WPA music projects, conducted the final Midday Victory concert in Fullerton hall, Art Institute, on Jan. 13. The subsidized musical offerings, principally the Illinois Symphony, under Mr. Goldberg's supervision, were consistently stimulating in the amount of new and seldom heard orchestral numbers. It was an important factor in giving young artists a chance to be heard. Adeline Zach, mezzo-soprano, gave a song recital in Kimball Hall on Jan. 15, her program including several of seldom heard songs, and many favorites, delivered with understanding skill.

### Tourel to Sing Gretchaninoff Works

Jennie Tourel, mezzo-soprano, and Marcel Grandjany, harpist, will collaborate with Alexander Gretchaninoff at the piano in an evening of the

composer's compositions, at the residence of Mrs. John Henry Hammond, on Feb. 19. The whole program will be devoted to Mr. Gretchaninoff's songs, with harp and piano accompaniment respectively.

The BBC played an 'American Concerto' in October by Gusikoff and Machen. It was described by W. R. Anderson as "thirteen minutes of sentimentals-plus-acrobatics, reach-me-down harmony striped with a few hoary chords that to dance fans are advanced."

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## NCAC ACQUIRES SIX NEW SINGERS

**Winifred Heidt, Nadine Ray, Helena Bliss, John Garriss, Sidor Belarsky and Edwin C. Steffe Added to Artist List of Corporation Management**

Six young singers were recently added to the NCAC artists management. They are Helena Bliss and Nadine Ray, sopranos; Winifred Heidt, contralto; John Garriss, tenor; Sidor Belarsky and Edwin Charles Steffe, baritones.

Of the six vocalists, three have already established themselves in New York City. A native of Detroit, and a graduate of the Metropolitan Opera Auditions of the Air, Winifred Heidt sang leading roles in two of this season's productions by the New Opera Company: 'Fair at Sorochinsk' and 'Pique Dame'. Last season she was selected by Leopold Stokowski to take part in his NBC performance of Beethoven's Ninth Symphony.

John Garriss is a recent addition to the roster of the Metropolitan Opera Company. Born and brought up in Germany, he began his career as a pianist, accompanying Heinrich Schlusnus and Franz Volker in recital. His operatic career got off to an unexpected start when he served as an eleventh-hour substitute for an indisposed singer. Before the war, he played leading roles at the Athens Royal Opera House. At the Metro-

politan, Mr. Garriss is assigned important parts in the two current Strauss revivals—of 'Salome' and 'Rosenkavalier'.

Sidor Belarsky has appeared frequently in this country for some years. He has been in recital and with orchestra, here and in Canada. On the heels of his Dec. 6 Town Hall recital, he will reappear in the same auditorium in a concert performance of Dargominsky's opera, 'Russalka', on January 30.

Helena Bliss is a St. Louis girl who comes to the opera house bearing laurels won in both musical comedy and in operetta. A graduate of the Opera Work Shop, she played the leading roles in a series of televised operas for the National Broadcasting Company just before television activities were suspended for the duration.

Nadine Ray's background is cosmopolitan. She was born in Russia and received her musical education largely in France. She made her operatic debut in Barcelona before she came to this country. A recent participant in the Metropolitan Opera Auditions of the Air, she will sing the leading role in a concert performance of Tchaikovsky's 'Eugen Onegin', at the Town Hall in February.

Edwin Charles Steffe was born and brought up in Washington, D. C. Beginning his musical life as a choirboy, he matriculated at the Peabody Conservatory of Music in Baltimore. He has been heard in recital, in opera, and as soloist with orchestras under Nadia Boulanger, Hugh Ross and T. Tertius Noble.

### Donald Dickson with Morini

Donald Dickson, baritone, who, following two years as a highly successful radio singer, forsook the microphone for the concert platform where he has been heard with equal success for three seasons, has gone under the management of Albert Morini. Mr. Dickson has also appeared extensively as soloist with important orchestras. He is now booked for a lengthy tour of the United States and Canada during the season of 1943-1944.



Donald Dickson

### Gala Benefit for Infantile Paralysis Fund

Noted musicians gave their services for the Infantile Paralysis Fund at the President's Birthday Concert in Carnegie Hall on the evening of Jan. 17, providing a program which was less tedious than most, further enlivened by the comments of Deems Taylor, who was in rare form as master of ceremonies. Songs and arias were sung by Jan Peerce, Jarmila Novotna, Gladys Swarthout, Ezio Pinza, Marjorie Lawrence and John Charles

Thomas, and duets by Mme. Novotna and Mr. Peerce and Miss Swarthout and Mr. Pinza. Isaac Stern played two violin groups and Josef and Rosina Lhevinne gave two-piano works. Jack Benny, radio comedian, appeared in what was advertised as his "concert debut", which consisted of some of his funny violin playing, with Oscar Levant a temperamental accompanist. More orthodox accompaniments were played by Alexander Zakin, Warner Bass, Lester Jodges, Carroll Hollister, Paul Meyer and Benjamin King. Q.

### BACCALONI PLANS TOUR

#### Metropolitan Opera Bass to Give Scenes with Small Company

Salvatore Baccalone, Metropolitan Opera bass, will again tour this season with his own company in scenes from 'The Barber of Seville', 'Boris Godunoff', and 'Don Pasquale'. The supporting company, all American citizens, will consist of a soprano, a contralto, a tenor, two baritones, two actors and two pianists. Scenery, costumes, properties and lighting equipment will be used in all the scenes.

The tour opens at Duke University in Durham (N. C.), and will include appearances in Charleston (S. C.), Florida State College for Women in Tallahassee, New Orleans, and Nashville. The company will also visit Denver, St. Louis, Minneapolis, Detroit, Cleveland, and other points of the middle-west. The tour will close

in time for Mr. Baccalone to rejoin the Metropolitan Opera Association for its Spring tour.

### Ellen Ballon with Friedberg

Ellen Ballon, pianist, recently returned to New York from her native Montreal where she went for the official dedication



Ellen Ballon

of her family home as a recreation center for men of the Canadian armed forces. She contributed a scroll inscribed with good-will messages signed by Mayor LaGuardia and a group of American men in various arms of the service and dedicated to the mayor of Montreal and Canadian soldiers and sailors. Miss Ballon is now under the management of Annie Friedberg.

### Erica Morini Booked

#### By Haensel and Jones

When Haensel and Jones, division of Columbia Concerts, Inc., took Erica Morini under their management recently, some-

thing of a record was established. André Mertens, the executive who made the contract, signed up Miss Morini in the morning and before the day was over, had booked her for a tour of Mexico and Central and South America. The tour will begin during the coming Spring and will include a minimum of twenty concerts, bringing Miss Morini back to the United States next September for a tour of the United States. All arrangements for the tour are in charge of Ernesto de Quesada, Latin-American representative of Columbia Concerts, Inc.



Erica Morini

### Hurok Signs Argentinita and Katherine Dunham

Argentinita, Spanish dancer, and her ensemble of dancers and musicians, will tour in the season of 1943-



Argentinita

44 under the management of S. Hurok, it was announced recently. The dancer has been personally represented by Paul Schiff, with whom Mr. Hurok made the arrangements for the coming season. New programs are being prepared and Jose Greco has been chosen to replace Frederico Rey as

leading male soloist, Mr. Rey having been inducted into the army. Mr. Greco made his first appearance with the company on Jan. 8 and 9 with the Cincinnati Symphony under Eugene Goossens. Another orchestral engagement was with José Iturbi and the Rochester Philharmonic on Jan. 14.

Mr. Hurok has also signed Katherine Dunham and her company of twenty dancers and musicians, who

will appear as "America's Primitive Dancers." Miss Dunham, who was seen in the Broadway production of 'Cabin in the Sky', has been in Hollywood staging dances for the films, and appears with her company in the current 'Star Spangled Rhythm'. The dancers will come East to begin a tour in the Fall.

### Todd Duncan Goes to Judson

Todd Duncan, Negro baritone of concert, screen and stage, will make his first trans-continental concert tour



Todd Duncan

next season under the auspices of the Arthur Judson Division of Columbia Concerts. Duncan, creator of the role of Porgy in 'Porgy and Bess', is on tour with the revival of the Gershwin work and his program next year will feature many of the most popular excerpts from it. In these he will be assisted by Harriet Jackson, soprano, who also is now with the company. The season's tour will start on Feb. 15 and Mr. Duncan will be available through June 1.

Mr. Duncan, since his student days, has been the head of the vocal department of Howard University, in Washington, D. C. Following his first portrayal of DuBose Hayward's hero, Mr. Duncan was co-starred in London with Leslie Banks and Edna Best in 'The Sun Never Sets', returning to America in time to play the Lawd's General in 'Cabin in the Sky'. His newest Hollywood release is RKO's recent 'Syncopation'.

### Elizabeth Wysor Appears With Many Opera Troupes

#### Sings in Twenty-two Performances In Addition to Concert and Oratorio Appearances

Elizabeth Wysor, contralto, appeared during the past year with six different opera companies including the San Francisco Opera, the Chicago Opera, the Baccaloni Operatic Company, the San Carlo Opera Company, the Union City Opera Company and at the Bob Jones College of Cleveland, Tenn. She sang in a total of twenty-two performances with various companies.

In San Francisco she was heard in 'The Bartered Bride', 'Le Coq d'Or', and 'L'Amore Dei Tre Re' and in Chicago she sang in two 'Barber of Seville' presentations and in 'Mignon'. Miss Wysor also filled a concert schedule, had appearances in oratorio, and made USO Camp appearances. She appeared on the radio both in New York and on the coast and has signed a contract with RCA Victor to record when the Petrillo ban is lifted.

She will leave Feb. 7 for another tour with the Baccaloni Company of ten cities in performances of 'The Barber of Seville' and 'Boris'.

Over 150 students attended the summer school held under the auspices of the National (British) Council of Music for Wales at University College, Aberystwyth. Dr. Reginald Jacques was director.

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# Civic Concert Service Holds Conference



Alfred H. Morton, President of National Concert and Artists Corporation, and Chairman of the Board of Directors of Civic Concert Service, Inc.



O. O. Botorff, President of Civic Concert Service, Inc., and Vice-President of the National Concert and Artists Corporation.



D. L. Cornetet, Vice-President of Civic Concert Service, Inc.

## Twenty-second Yearly Meeting of Officers and Field Staff Sounds Strong Note of Optimism as Wartime Problems Are Discussed and Solved

THE twenty-second annual conference of the officers and field staff of the Civic Concert Service, Inc., was held from Jan. 2 to 17 at their new home, 711 Fifth Ave., New York. Each year this annual meeting enables members of the field staff to discuss current problems, compare conditions in various sections of the country, talk over the Civic Music Associations and thus get an over-all picture of national conditions and their relation to the successful functioning of the Civic Music Plan.

This year, after completing one of the most momentous years in Civic Music history, the conference was particularly noteworthy since the Civic Music Plan has been geared to war time conditions. Mr. O. O. Botorff, president of the Civic Concert Service, and Mr. D. L. Cornetet, vice-president in charge of the Western Division, presided over the meetings. The opening session was addressed by Mr. Alfred H. Morton, president of the National Concert and Artists Corporation, of which Civic Concert Service is a subsidiary.

Mr. Botorff, in summing up the conference said that it was one of the most productive, one of the best, as well as one of the most optimistic ever held. With the United States engaged in a total war, new problems have arisen in the concert world, some of which at the time they appeared, seemed insurmountable, but they all were surmounted and solved. The associations and committees are meeting new situations as they arise and are displaying remarkable ingenuity in solving them, which is typical of the American people.

In one of the meetings, the representatives were particularly interested in discussing how the transportation problem has been solved for the artists. Mr. Botorff stated that all of

the artists have appeared on their scheduled dates. A few changes had to be made in dating due to re-routing of tours, but very little more than in normal times. The artists have been obliged to supplement train service with travel on buses, planes, in cars, but they have arrived to give their concerts. In one instance, a concert did not begin until ten in the evening. The artist had missed train connections and had charted a plane to make the city. The audience sat and waited in good humor.

Perhaps the most difficult tour was that of the Ballet Theatre in the Southeast. Now that it is over, it still remains something of a miracle that a company of this size could appear on schedule in that area where traveling is so difficult that it is almost impossible. Mr. Botorff stressed the point that the artists have been universally good troopers in submitting to rigorous traveling conditions hitherto unknown in this country, and that the associations had been equally adaptable to conditions.

### Effects of Rationing

While the conference was in session, new restrictions on gas rationing went into effect in the seventeen Eastern states, prohibiting the use of cars for pleasure driving, and concerts were included in this category. Several of the associations in this territory are made up of a group of cities where the members are accustomed to drive to the concerts. With all such driving prohibited, with limited bus service in some areas, the question of how the members could get to the concerts became acute. Yet they did get there and all concerts have been given to date, with only one exception where the concert has been postponed. Different auditoriums have been used, people have walked, buses and street cars have come into their own; each committee has solved the problem in its own way and they report that the attendance has been normal. In fact, the very effort involved in surmounting the problem of getting to the auditoriums has caused these concerts to assume added value and civic interest.

There is no sidestepping the fact that more problems have arisen in this past year than any previous four of Civic Music history, more even than during the bank moratorium, but they all have been solved as they have arisen and the associations have been going ahead, presenting their concerts and making plans for future activity.

In surveying the general situation one of the most surprising factors is the number of new associations that have been organized in the past year. On the West Coast, where blackouts are more severe than in any other part of the country, several new associations held their first membership campaigns last fall and are now presenting series of four to six concerts. In the East where gasoline restrictions were the most stringent, several Civic Music Associations were formed last Spring, held their campaigns and are functioning successfully.

This same picture holds true in other parts of the country. Many cities that previously were having only occasional concerts have come to the realization that the one way they could be assured of a regular series, particularly under existing war conditions, was through the adoption of the Civic Music organized audience plan.

In the opinion of both Mr. Botorff and Mr. Cornetet, there has been a shift in the membership in the older associations. There is a larger percentage of new members than ever before and this reflects the changing economic conditions in the country. People who hitherto could not afford to belong to organizations such as the Civic Music Associations, are now able to, and they are eager to join. In those associations where there has been positive leadership and more thorough organization than in the past, there have been substantial increases in memberships, with some showing waiting lists for the first time. Among the associations where the membership showed a slight decrease, it was the sense of the meeting that greater attention to local organization would reverse the picture in the next campaign.

Because of several additions to the field staff of the Civic Concert Service, this year the attendance at the conference was the largest it has ever been. The new members, because of previous experience in organizational, public relations and musical fields, made valuable contributions to the meetings.

The emphasis in this, the twenty-second conference, was on work, although there were many social functions. A number of concerts were attended as well as performances at the Metropolitan Opera House, and one evening the members were guests at a performance of 'Rosalinda'.

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# NEW SCIENCE OF MUSIC THERAPY DEVELOPS

(Continued from page 8)

and subjective and the manic is so over-stimulated and elated that it is next to impossible to communicate with either of them cortically, attract their attention or appeal to their reasoning. Rhythmic music, directed to the thalamus, has no such difficulty. But the music must be adjusted to the mental mood and emotional tempo of the patient. If a patient shouts, paces the floor, talks fast and is psychotically elated, the volume of the music must be adjusted to the intensity of his shouting, the tempo of the music to his mental tempo, and the mood of the music to his mood. Dr. Altshuler and his associates have coined terms to identify such musico-psychological concepts. They are "iso-volumic", "iso-tempic" and "iso-moodic", the prefix "iso" meaning equal or similar.

Patients at Eloise are treated in groups or classes in the various wards. The sessions begin with a carefully selected "theme song", brief, tuneful, catchy, the words of which must carry some moral lesson. Usually it is an old tune which the patients can recall from their childhood. The use of the theme song is to condition patients to join the session (attendance is not compulsory), and it usually is played by a trio composed of violin, 'cello and piano. It is interesting to observe in this connection that the combination of flute and violin and the string trio have been found more effective in this work than a single instrument or any other combination of instruments. Phonograph records are not satisfactory because they do not permit of sufficient control or modification.

## The Musical Program

After the theme song has been played once or twice by the trio, it is sung by the patients as a group. This is an important psychological stimulus and it represents the first positive step in cementing a group relationship among the patients. Moreover, it makes for co-operation and discipline and creates the all-important sense of "belonging". Then follows a program of specially arranged music: first, music strongly rhythmic to appeal to the more primitive domains; next, music stressing melody and harmony which are more complex forms of stimulation; then a mood-modifying piece which leads to the development of a mood serving to relieve tension; finally more stirring music of a pictorial character affording the patients opportunity to respond on a more intellectual level. It is not essential that the same pictorial images be conjured up by all patients. The important thing is that there be a pictorial evocation of some sort—a beam of reality in the beclouded mind. There is virtually no composed music, of course, which is wholly rhythm, wholly melody or wholly harmony to fit perfectly into the above prescription. However, Dr. Mark Gunzbourg, a pianist on the hospital staff, has composed a number of synthetic pieces in which these various elements are stressed individually to the maximum. A typical list of these synthetic compositions for the various categories is the following:

Rhythm (Fast): 'A Tonic in Scherzo Form'  
Rhythm (Slow): 'Prelude in Monotone'  
Melody: 'Romance in Relaxation'  
Harmony: 'Integration Choral'  
Mood: 'Meditation-Elegy'  
Pictorial: 'A Parade'

A typical program of selected art music covering the same specifications might run this way:

Rhythm (Slow): 'Marche Funebre' from Sonata, No. 26 by Beethoven  
Melody (Fast): Etude Op. 153, No. 15, by Henri Herz  
Melody (Slow): 'Ich Liebe Dich' by Grieg  
Harmony: Choral movement from 'Ad nos ad salutem undam' by Liszt-Busoni  
Mood-modifying: Prelude in E Flat Minor, by Nikolai

Pictorial:

Excerpts from the Overture, 'William Tell', by Rossini-Liszt

Group singing follows this conditioning program. Songs of many types chosen to reach into the widely varied experience of all the patients include national, patriotic, religious, folk, regional, sentimental, pep and comic tunes sung with accompaniment. Because of the number and variety of the songs, there is always one to arouse a lingering sentiment, one that cements a piece of the past with the present. The melody of a familiar tune brings to the mind reminiscences, familiar scenes, emotional memories, and it carries a meaning. Furthermore, familiar songs establish a neurogram, a sort of paved road in the brain, so that it can more easily enter the mind of the patient.

## Some Case Histories

A few specific instances of the effect of this group music therapy are highly illuminating. For example, Monica L., a woman thirty years of age, was admitted to Eloise for the second time in November, 1937, with a diagnosis of schizophrenia, mixed catatonic and paranoid type. Of poor family inheritance, at the age of eighteen she sustained a severe head injury which left her unconscious for about twelve hours. As early as 1932 the patient had acoustic hallucinations. When found on the ward in May, 1938, she was disturbed and uncooperative. She had her head decorated with toilet paper. When music was played she would display some attention, but failed to cooperate. In November, 1938, during rehearsal of Christmas songs she became more alert, listened attentively, smiled and began to sing. In March, 1939, she began to sing regularly in group singing. Music in *allegro* particularly affected her. In December, 1939, she first spoke to the lady choir conductor and said "Merry Christmas," and added that she missed her. One day she sat down to the piano and played perfectly and spontaneously 'Lay My Head Beneath a Rose'. Shortly after, she began to display interest in her personal appearance and remarked, "I need a new outfit". Further progress in her social consciousness manifested itself in solo singing before the group, then reading the news before the class, then asking other patients to join the class. She finally became a regular member of the group. She has been given three short paroles and behaved well at home.

A case of marked improvement, if not cure, is that of Frank G, fifty years old, a schizophrenic, who has been at Eloise since March, 1931. Oblivious to the world, he has been sitting in a corner of the ward rarely speaking. After being exposed to the sessions for several months, he began to manifest empathy—to tap to certain tunes. One day he spontaneously seated himself at the piano and opening the song book, played 'Carry Me Back to Old Virginny'. From that day on he has been invited to play before the group. Shortly afterward he also began to hum and then sing to his own accompaniment. After his performance he usually seats himself within the circle and joins in the group singing. Lately he began to play other pieces which he obviously learned in his childhood. From his facial expression it is evident that he greatly enjoys the playing and is pleased with the applause he receives. He became more interested in his surroundings and talks a little. Chances are that under ordinary circumstances this patient would still be warming his chair.

Then there is Martha B., thirty years old, single, colored. She has been roaming around the ward for the last several months, untidy, disoriented and disturbed. She hears voices which are threatening and fearful. Her face is pale, eyes wild; she wears her hair in paper curlers. Nobody has been able to engage her in a conversation. She is so withdrawn that her attention cannot be aroused even for a

moment. The trio plays 'Old Black Joe'—Martha stops, she acts as if aroused from a dream. She has obviously recognized the song, for she automatically heads toward the trio and while approaching it, she begins to hum the familiar air. Now her lips are moving and she echoes in a low voice the words "I hear those gentle voices calling old black Joe"—apparently her own hallucinations have temporarily ceased, for she continues to sing a little louder. She repeats "I hear their gentle voices calling", but at this time with a clear facial expression and less restraint. For those voices of Joe are not the morbid, threatening voices of her hallucination, but gentle voices, voices which she has probably heard a long, long time ago in a happier atmosphere; perhaps from loving parents, a kindly teacher, or a sweetheart. All this—essentially basic reality—is fraught with great therapeutic power for it can, even if temporarily, detract attention from morbid feelings. It is precisely in such a fashion that the therapeutic power of music operates. First, it centers the attention of the patient on tone and rhythm; then it brings memories, pictures and associations into the mind. So, day by day through music Martha becomes more anchored to the real world. After a week or two Martha discarded her hair curlers and now replies to questions and cooperates with the attendants.

## A Musician Patient

Finally, there is the case of a man who is himself a musician: George F., thirty-six years old, white, Protestant and single. He has been at Eloise almost five years. His diagnosis reads, "Schizophrenia, catatonic type"—a state of utter withdrawal from reality—the body having the appearance of a statue. He was given shock therapy (insulin, metrazol), also sodium amytal narcosis, but there was no appreciable improvement. Under ordinary circumstances George would be one of those incurables relegated to the back hall, but fortunately George was a musician. He was a piano teacher and his name appeared even in "Who's Who". George was gradually lured back to the piano. An instructor was playing a composition by Mendelssohn. George appeared at first indifferent. He was placed in the chair before the piano and the music in front of him. He first looked at it as if attempting to recall something. Then, after his hands were gently placed on the keys he, as if aroused from a dream, began to move his fingers while watching the notes, translating their meaning into delightful tunes. Remarkably, he made very few mistakes. His attention remained sustained until he had finished a piece. Now George is playing quite frequently before the patients. He enjoys it and appreciates the applause. He is not now a living dead, but a help to other patients. Naturally, he is by no means cured.

It is not to be presumed from the foregoing that music is the only therapy used in the treatment of psychotic patients at Eloise Hospital. It is used in conjunction with other procedures. But Dr. Altshuler has some interesting observations on its relative value. Says he: "Upon disturbed patients, it (music) is thirty-five per cent more effective than the wet sheet pack which is the routine method of quieting disturbed patients. . . . Effects noted encourage one to believe that adequate use of music may prove a substantial aid in augmenting the effects of various forms of hydrotherapy. It may also be possible that music could supplant hydrotherapy since it is a more practical, easy and pleasant procedure."

Music therapy was initiated at Eloise in 1938. Over 800 patients currently are exposed to it. The musical performances were provided originally by twenty-four professional musicians loaned to the hospital by the WPA Music Project through the cooperation of Dr. Karl Wecker, former state director of the project in Michigan.



# Musical America's Educational Department

## PEABODY COMPLETES 75 FRUITFUL YEARS

**Conservatory of Music in Baltimore Developed with Each New Director—First Concerts Given in 1867—to Mark Founder's Day**

By FRANZ C. BORNSCHEIN

BALTIMORE, MD., Jan. 20.

THE name George Peabody, benefactor and philanthropist, stands out in American history as that of one whose vision foresaw the field of development in education and the arts. George Peabody nearly a century ago made Baltimore his place of residence, and it was due to his benevolence that the Peabody Conservatory of Music was founded. On Feb. 12, it will celebrate its diamond jubilee.

Mr. Peabody wrote in his letter to the Trustees on Feb. 12, 1857, after outlining the main purposes of his Institute, "Thirdly, I wish also, that the Institute shall embrace within its plan an Academy of Music, adapted, in the most effective manner, to diffuse and cultivate a taste for that, the most refining of all the arts. By providing a capacious and suitably furnished saloon, the facilities necessary to the best exhibitions of the art, the means of studying its principles and practicing its compositions, and periodical concerts, aided by the best talent and most eminent skill within their means to procure, the Trustees may promote the purpose to which I propose to devote this department of the Institute. . . ."

A year later, on Founder's Day, the Trustees reported that no plan for the permanent organization of the Academy of Music had yet been adopted, but that a standing Committee in charge of the subject, had acquired the necessary information for its proper organization. It was noted, that while a fine concert hall was provided, no provision was made for the accommodation of a music school; and as late as 1868 it was said that the two rooms under the stage (now known as Green Rooms) together with the stage itself would for a long time provide the necessary studios.

### Academy of Music Opened

In June, 1868 the Committee on Music authorized the opening of the Academy of Music for the instruction of pupils in the following October, and to take possession of the house, No. 51 Mt. Vernon Place (an adjacent property). Accordingly, Lucien R. Southard of Boston having been engaged as Director, with Bernard Courlaender, pianist of Denmark, and Henry A. Allen, of England (a violinist who had played under Mendelssohn at London), as teachers, the school opened October 12, 1868, Mr. Southard taking over chorus classes. Five thousand dollars were for the support of the Academy for one year.

A series of eleven concerts were



The Peabody Institute: At the Right Is the Conservatory of Music; Center, the Library; Left, the Preparatory Department

given in the concert hall during the preceding Winter and Spring, under the direction of James M. Deems, on the alternate Saturday evenings, from March 21 to April 24. An orchestra of forty-one musicians was employed; and in the annual report of 1869, the Provost reported that "The concerts of the past year have drawn from the funds of the Institute, \$3,708.54. This is a large sum, and yet no portion of the money spent by the Institute attracts so large a share of the public attention and sympathy as this. . . . While this fact should not divert attention from the more important objects of the Institute, nor lead to lavish expenditure on what borders so closely on mere amusement, it still deserves consideration, and should secure for the concerts a reasonable appropriation."

The report of this date continues to refer to what had guardedly been referred to as "mere amusement" thus: "At these concerts music of a high order has been performed by the best talent that could be procured. The great object has been to cultivate the taste of the people to the enjoyment of the great masters in musical composition. The increasing interest shown in these concerts must be gratifying. At present this Department (music) more than any other seems to be winning the sympathy of the people and making the Institute a public necessity." The attendance at these concerts varied from 352 to 702 the average attendance for the eleven concerts having been 516.

### Asger Hamerik Named Director

In 1871 Lucien R. Southard resigned as Director and was succeeded by Asger Hamerik, of Copenhagen, who took charge in September, 1871. With the coming of Asger Hamerik the real development of the Conservatory began. In 1875 the title, Academy of Music, was changed to Conservatory of Music, probably to avoid confusion with the then newly established theater on Howard Street, also called "The Academy of Music."

From April, 1875, the Conservatory occupied the building at 34 Mulberry St., and was removed to

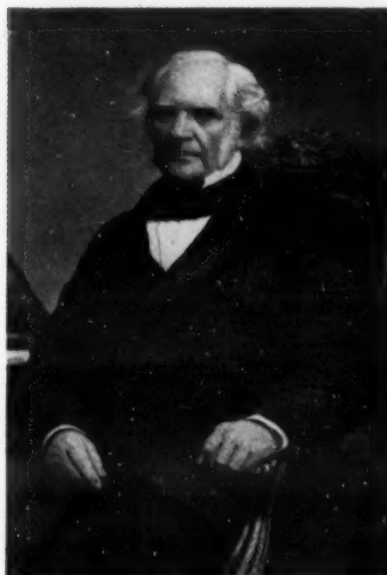
the present building in June, 1878. In 1871, Albert Holland joined the staff for wood wind instruction, and Miss H. A. Hunt, in the vocal department. In 1875 Mme. Annette Auerbach joined the piano department and instituted the series of Friday afternoon recitals.

Many important additions to the staff were made under Asger Hamerik's regime. This list included such celebrities as Paoldi Baroldi, Fritz Fincke, Fritz Gaul, Carl Faeltton, Richard Burmeister, Pietro Minetti, Harold Randolph, Adam Itzel, Jr.; Emmanuel Wad, Joan C. Van Hulsteyn, Phillip Louis Kahmer, Otto T. Simon.

### Rubinstein and Tchaikovsky

During the administration of Asger Hamerik, who before he became director had been associated with Hector Berlioz at Paris, the Conservatory rose to prominence musically with its series of orchestral concerts at which Anton Rubin-

George Peabody Established Institute and Stipulated Demand for Academy of Music Appearances by Eminent Musical Artists



George Peabody, Founder of the Peabody Institute

stein, and Peter Ilyitch Tchaikovsky personally conducted their works. The soloists who assisted were of world fame: Cesar Thompson, Emma Juch, Guiseppi Campanari and others. At one of these concerts, April 5, 1895 Hamerik's Requiem Mass by full orchestra and a chorus of 250 voices served as a Memorial to George Peabody. It is related that at one of these symphony concerts the late Vladimir De Pachman was the solo pianist, who while

(Continued on page 34)



A MUSICAL SOIREE AT THE PEABODY

An Etching, Dated June, 1871, Showing Contemporary Staff Members at the Conservatory, the Original of Which Now Hangs in the General Offices of the Institute. In the Etching Are Asger Hamerik, Director; Henry A. Allen, Violinist; Bernard Courlaender, Pianist, and Harry M. Jungnickle, Cellist, with Baltimore Music Enthusiasts, Including Katherine Dieter (Center). The Etcher Was Frederick Dielman, Director of the Cooper Institute in New York in 1872. Note the Mug of Beer and the Pretzel Within the Flutist's Reach, and the Bouquet Cast to the Director. Standing to the Left of Mr. Hamerik Is Otto Sutro, Father of the Sutro Sisters, Duo-Pianists



# Heard and Told . . .

By EULALIA S. BUTTELMAN

THE very name of Carmel-by-the-Sea evokes visions of beauty. Small wonder, then, that the town



Eulalia S. Buttelman

itself is a place of enchantment. But it is also a town of homes with children to be educated, hence it is a pleasure to learn that the schools of Carmel have a well-correlated system into which music and art are fitted with due regard for their true importance in the

educational scheme. Instrumental music in the Carmel schools is in charge of Harold H. Bartlett, who teaches all the instruments. A native of Hollywood, he was trained at Pomona and San Jose state colleges, receiving his degree from the latter institution. Now in his third year at Carmel, he previously taught at Tulare, spending the vacations as instructor in the music summer school at Pacific Grove. One of his pet projects while at Tulare was organizing and conducting a symphony orchestra of seventy players recruited from Tulare and an adjoining county.

Composition occupies a share of Mr. Bartlett's time, too. A march for band, "El Conquistador", has been published; others of his own numbers

he uses in the classroom, and some will be heard on his Spring concert program. In recent collaboration with Frank Mancini, a well-known bandmaster, he has had published an elementary method for individual or class instruction in band training, available for all band instruments.

Married and father of three children, Mr. Bartlett is fortunate in having a musical wife who majors in performance on an instrument rarely played by women—the bass clarinet.

Another native Californian handles the vocal affairs in Carmel schools. Angie Machado brings to school music a professional background as pianist, accompanist, coach, and private teacher of piano and allied theoretical subjects, together with some experience variously as accompanist, choral director and actor in California pageant-plays.

After extensive study with private piano teachers, Miss Machado earned her degree from San Jose State College, in addition to doing special work at the University of California. At San Jose she was busy as soloist, accompanist and coach; she was also active in Mu Phi Epsilon, serving as president and as pianist with the sorority trio which toured the peninsula in concert besides playing on Treasure Island during the World's Fair.

Last year was her first in school music, in Monterey. Previously engaged in private teaching, she now responds to the challenge within the school field, "particularly", she states,

"at Carmel, where ideals in all the arts are high". \* \* \*

Marshall Bartholomew, professor at Yale and director of its celebrated Glee Club, eminent in the MENC and noted for his gifts in handling community singing, is doing again what he did in World War I and doing it with enthusiasm and success.

It was largely due to Marshall Bartholomew and a few of his colleagues that the boys of the first AEF were a singing army, and it is projected to create a similar condition in our present forces. In his opinion, there is more talent now among the men than in 1917, largely thanks to training in school and college during the interim.

Mr. Bartholomew's work as a member of the Subcommittee of the Joint Army and Navy Committee on Welfare and Recreation, is of extreme value in this connection. He is able to reach men in the special training schools; they in turn are training their quota of soldier song leaders, who will have direct contact with men of the Army and Navy. The announced goal in one glee club, several song leaders and varied instrumental groups in every regiment or unit of comparable size in our military forces.

Among the great band leaders now active in school music, the name of A. R. McAllister stands high. His nationally-famed Joliet Township High School Band bears a proud record, from appearances in New York's Radio City Music Hall to the less glamorous but musically important performances of its workaday program.

Just now the band is engaged in a war service of considerable magnitude, playing for Navy and Marine parades connected with induction and recruiting, for Navy Day ceremonies, for soldiers returning to camp, etcetera. The band's finest boast is a record of fifty-two send-offs for contingents of camp-bound recruits in the past two years. In any and all kinds of weather the band is to be found at the railroad station in the early morning hours to pay tribute to the draftees and enlisted men departing for military service.

Stella R. Root, a pioneer music supervisor and one of the founders of the MENC, passed from this life during the last days of 1942. For many years Miss Root was director of the music education department at St. Cloud State Teachers College, Minnesota, retiring but a short time before her demise.

Known throughout the profession as a cheery, friendly person, Miss Root had established herself as one "whose battery always seemed charged", to quote a colleague. Further testimony to her alertness was given by President Selke of the college, who called her "always the youngest person on the Teachers College faculty, thoroughly awake to the latest things in music, and always looking ahead".

A graduate of Hillsdale College, Michigan, and the American Institute of Normal Methods in Music, Evanston, Ill., she had studied also at the New England Conservatory in Boston. While head of music in the Springfield, Ill., schools some years ago, she served as secretary of the MENC for two terms. Before coming to St. Cloud she was director of music at the School of Education, University of Chicago.

Vacation travel abroad gave her inspiration and perspective. Her great civic achievement was the inauguration of the city-wide Christmas con-

cert, which has grown to be a part of St. Cloud's traditional observance of the holiday festival. This season's Nineteenth Annual Community Sing in December was dedicated to her memory.

The New Year sees retirement for Effie E. Harmon, whose career as head of music for long years in the South Bend, Ind., schools has made her an important figure in her field. Miss Harmon's resignation deals a blow to her department which cannot be repaired. As a member of the MENC for a quarter-century, she has achieved general recognition as an educator. At present she announces no plans for the future.

Robert Choate, formerly director of music in the public schools of Spokane, Wash., is now in charge of the music department at Oakland, Calif.

Lewis Henry Horton, formerly head of the department of music at Moorehead State Teachers College, in Kentucky, is now located in Lexington where he is teaching theory of music and directing the men's glee clubs at the University of Kentucky.

## Bawden Joins Academy of Vocal Arts Faculty

PHILA., Jan. 18.—Vernon Hammond, executive director of the Philadelphia Academy of Vocal Arts, announces the addition of John Leroy Bawden to the faculty. Winner of the Philadelphia Art Alliance composition prize and well-known as critic, lecturer, and theory teacher, Mr. Bawden will supervise a course on 'Aspects of Musical Form in Opera.' His lectures will stress the relations of the other fine arts and historical backgrounds to composition and the development of musical styles. W.E.S.

## Scholarships Available at Henry Street Settlement

The music school of Henry Street Settlement will award scholarships for the second term, February to June, in viola, cello, oboe and trombone. Applications should be made to the secretary, Music School of Henry Street Settlement, 8 Pitt Street, New York City.

## Ralph Leopold Gives Lecture on 'Tristan und Isolde'

Ralph Leopold, pianist, gave the first of two lectures on 'Tristan und Isolde' in Studio 506, Steinway Hall, on the evening of Jan. 19, playing his own arrangements from the score and explaining the score without notes. The second of the series is scheduled for Jan. 26.

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## New School Plans Added Lecture Courses for Spring Term

Dr. Ernest T. Ferand, Charles Leirens and Jasha Horenstein will offer lecture courses on music in the evenings at the New School for Social Research, whose Spring term begins on Feb. 1. Dr. Ferand, Viennese musicologist, will give a new course on 'Introduction to Music' on Tuesdays. Mr. Leirens, formerly director of the Palais des Beaux Arts in Brussels, and Belgian correspondent of MUSICAL AMERICA, will give a fifteen week course on 'Bach and His Time' on Thursdays. Mr. Horenstein, who conducted the Treasury Concert of the New York City Symphony last spring, will offer a course on "The Operas of Mozart" on Mondays. Dr. Ferand will also direct three music workshops in piano improvisation and creative keyboard harmony, intermediate and advanced on Wednesdays. Henry Cowell will offer workshops in music theory on Thursdays.

## Bethany College Honors Belviso

Thomas H. Belviso, Manager of the Music Library Division of the National Broadcasting Company, was to be awarded the honorary degree of Doctor of Music at the first mid-year commencement of Bethany College, at Bethany, W. Va., on Jan. 24. Belviso, listed as the only recipient of an honorary degree at the commencement, was scheduled to make the chief address at the ceremonies. As Manager of the Music Library Division, he is in charge of program preparation, music rights, composing, arranging, music traffic and the music library divisions of the company.

## Juilliard Pupils Heard in Recitals

Students at the Juilliard Graduate School gave a concert in the Museum of the City of New York on the afternoon of Jan. 16. The program included works of Bach, Brahms, Fauré, Duparc, and Beethoven. Those taking part were Marjorie Mitchell, Helen Brainard, Sergius Kagen and Jane Carlson, pianists; Ardyth Walker and Elizabeth Harter, cellists; Rena Robbins, violinist, and Richard Manning, tenor. Students who participated in a recital at the school on Jan. 12, included Bruce Baetzner, Sergius Kagen and Janet Patton, pianist and Nancy Symonds, soprano.

## Laszlo Bartels Plays on Eve of Induction

Laszlo Bartels, pianist, a member of the faculty of the Mannes Music School was heard in the recital hall of the school on the evening of Jan. 12. Mr. Bartels's recital was originally scheduled for a later date but on account of the draft he advanced the date and left for the army the following day.

## Shaffner Pupils Active

Erno Meringer, tenor, pupil of Ruth Shaffner, was soloist at a Christmas Eve service at Fort Dix. Jane Pressey, soprano, gave a recital in Miss Shaffner's studio recently and repeated the program at Drew Seminary, Carmel, N. Y., assisted by John Travers, pianist. Betty Jane Knight, soprano, has been engaged for a recital by the Thursday Musicale Club of Brockton, Mass., in March. Natalie Scholze, soprano, has been engaged for the choir of the First Presbyterian Church, New York, and Doris Clark, soprano, for the choir of the Congre-

gational Church of Glen Ridge, N. J. Miss Scholze and Miss Clark have also been engaged for the Fred Waring Glee Club, Robert Shaw, conductor.

## JUILLIARD TO GIVE MEMORIAL CONCERTS

### Founder of School and Mozart Will Be Honored by Faculty and Alumni

A concert in memory of Augustus D. Juilliard will be given for the benefit of the United Hospitals Fund in Carnegie Hall on the evening of Feb. 5, by the orchestra of the Juilliard School of Music, Albert Stoessel, conductor. The soloists will be members of the faculty and alumni of the school. These will be Josephine Antoine, soprano; Muriel Kerr, pianist; Carroll Glenn, violinist, and Felix Salmond, cellist.

Louise Persinger, of the faculty, is scheduled to give a recital in the school concert hall on the evening of Jan. 27, commemorating the birthday of Wolfgang Amadeus Mozart. He will be assisted by Barbara Holmquist, pianist.

## La Forge-Berumen Pupils Open Series in Stamford, Conn.

As has been the custom for the past several seasons, Frank La Forge and pupils from the La Forge-Berumen Studios recently opened the series of concerts at the Ferguson Library at Stamford, Conn. Mr. La Forge presented Shirley Dean, who sang the Mad Scene from 'Lucia di Lammermoor' including a special cadenza written for her by Mr. La Forge. Constantine Callinicos, pianist, pupil of Ernesto Berumen, played a group of solos which included an original composition, a Greek Dance. Mr. La Forge played the accompaniments.

## Faculty Recital Given at Westchester Conservatory

WHITE PLAINS, N. Y., Jan. 20.—A faculty recital was given at the Westchester Conservatory on the evening of Dec. 6, with Charles Haubiel, pianist, as guest artist. Faculty members taking part were Werner Landsdorff, cellist; Harold Bogin, pianist, and Edgar Fowlston, vocalist, accompanied by Elliot Griffith, director of the conservatory, in a group of the latter's songs. Mr. Haubiel played a group of his own compositions. Nathalie Gutekunst accompanied Mr. Fowlston in a group by Brahms and Strauss.

## Institute Students and Faculty Member Give Recitals

A recital of two-piano music was given at the Institute of Musical Art of the Juilliard School of Music on the evening of Jan. 8, by Virginia Morley and Livingston Gearhart. The program included works by Bach-Bauer, Stravinsky and others, and included 'American Sketch' by Mr. Gearhart. Hardesty Johnson, of the faculty, was scheduled to give a song-recital in the school auditorium on the evening of Jan. 22.

The Institute band, Arthur Christmann, conductor, will be heard in the concert hall on Jan. 29. Joyce Paul and Richard Fisk, pianists, will play Mozart's E Flat Concerto for Two Pianos with a cadenza written by James Friskin. For the occasion, The Institute is "borrowing" from Fort Jay, fourteen men now in service there.

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# NEW MUSIC: Organ Music Enriched by Modern Composition

## WORKS BY KRENEK AND MILHAUD AMONG GRAY'S ORGAN NOVELTIES

ULTRA-MODERNISM finds one of its rare outlets on the organ in the pages of a Sonata for that instrument by Ernst Krenek, the composer's op. 92, which has recently been published by the H. W. Gray Co. For a sonata it is a short work, covering, as it does, only ten pages.

The music is characteristically Krenekian in its extreme dissonance and equally so in its structural symmetry. For those who may find it somewhat elusive on a first reading an analysis is supplied in the foreword. A logical plan is carried through based on Sonata Allegro form with a slow movement and a scherzo-like finale inserted before the recapitulation of the opening theme, climactically augmented, brings the work to a close. The music, marked by the rather stark economy of means to be expected, will undoubtedly be intriguing to organists, who have reason to complain that their instrument has been slighted, on the whole, as a medium for essays in the most advanced modernism.

By comparison with this work a novelty for organ by another contemporary composer, Darius Milhaud, which comes from the same firm, sounds almost traditional. As a matter of fact, Mr. Milhaud's four-page 'Pastorale' has an almost archaic charm, due in part, at least, to its modal character. It is fluently written and establishes a tangible mood by means of subtle craftsmanship.

Also for organ and expertly written along different lines is a set of Three Preludes on Welsh Hymn Tunes by R. Cochrane Penick, notably fine chorale preludes on the tunes, 'Joanna' ('Immortal, Invisible'), 'Aberystwyth' ('Saviour, When in Dust to Thee') and 'Blaenhafren' ('We Are Living').

And from the same house comes, too, one of the best sacred songs of recent years, Arthur Bergh's 'Thank Thee, Lord', a spontaneously devotional and musically exalted setting of a text by Peter de Lima, with an imposingly climactic final page and warm sonorities in the accompaniment throughout. It is issued for both high and low or medium voice.

## AN EASY PIANO CONCERTO FOR THE JUNIOR PUPILS

BY way of providing an introductory concerto for the junior piano pupil not yet ready to embark upon any of the standard works in that form Schroeder & Gunther have just published a Concerto in F by Helen Boykin, which consists of the traditional three movements, the first being in Sonata Allegro form. A second piano part is given, as a matter of course, for the teacher or another student to play.

The three movements, with both piano parts, cover twenty-three pages and the music is consistently easy. The first movement suggests the Mo-



Ernst Krenek



David Guion

zart style, while the second, an Andante, is for the most part chordal and the closing Allegro Vivace is of rondo character. The attractively melodic work should appeal instantly to young players and prove very useful to teachers. Running true to type, the opening movement includes a short cadenza, eight measures in length, based on the arpeggiated diminished seventh chord and tonic and dominant triads.

The same firm also issues a new edition of the Passacaglia in G Minor from Handel's Seventh Suite carefully fingered by Beatrice Hatton Fisk. This is a well printed and invitingly presented edition that should commend itself readily to teachers and students.

## A GUION 'NOCTURNE IN BLUE' AMONG SCHIRMER NOVELTIES

WITH his 'Nocturne in Blue' for piano David W. Guion has struck out along somewhat different lines from any he has previously pursued. The piece is an elaborately planned nocturne of the dramatically emotional type with sufficient earmarks in the rhythm to justify the implications of the title, and it would seem to have the necessary qualifications of appealing thematic material and warmly sensuous sonorities to acquire a wide public. It demands a technique that is well developed, especially in the handling of chords. It is of generous length for a nocturne as it covers ten pages.

The publisher of this Guion novelty, G. Schirmer, has also released other new piano pieces, among them a charming little "romance" by Robert Stolz, of 'Two Hearts in Waltz Time' fame, entitled 'A Love Letter', inevitably in three-four time, which brings the composer's opus numbers up to 728, and a delightfully Viennese-y and ingratiating Concert Waltz by Wilbur Chenoweth with the indicative subtitle, 'Memories of Vienna', a piece suitable for many purposes. Then there are also an effective and technically useful two-page Prelude by Ned B. Abbott and a tastefully and pianistically speaking, knowingly made free transcription by Mieczyslaw Munz of the Serenade from Haydn's String Quartet, Op. 3, No. 5, a delectable Haydn morsel that is thus presented as a graceful and essentially grateful piano piece of but medium

difficulty. Besides these, the piano solo version of 'Lamente', or 'The Main and the Nightingale', from the 'Goyescas' by Enrique Granados is issued in a new and attractively presented edition by Carl Deis.

In addition to these, there is new material to interest the duo-pianists in an excellently wrought paraphrase by Mark Strong of 'Sir Roger de Coverley' for their medium, while Francis L. York has arranged with admirable effect Tchaikovsky's 'Romeo and Juliet' overture fantasy likewise for two pianos, four hands.

## A NEW AUTHENTIC EDITION OF MOZART'S LAST QUARTETS

THANKS to the appearance of a new American edition, of Mozart's ten last and most celebrated string quartets, edited by André Mangeot and published by G. Schirmer, chamber-music performers will now be able to play the music of these great works as faithfully as possible in accordance with the composer's intentions, instead of being at the mercy of editions into which many errors have crept. A great many editions have been published during the one hundred and fifty years of their existence but after studying autograph manuscripts at the British Museum closely Mr. Mangeot has come to the conclusion that so many distortions of the music have filtered into the various versions in use it has become imperative to revert to the original texts.

Accordingly, this new edition issued by Schirmer contains "the authentic text established from the composer's autographs in the British Museum" by Mr. Mangeot, and the parts of the ten works concerned are contained in one cover for each of the four instruments. Inasmuch as the holographs of the quartets were not available for more than a century, it is considered probable that this is the first edition to be based on the manuscripts, for even the first edition of all, that published by Artaria in Vienna in 1785, appears, in the light of Mr. Mangeot's investigation, to have followed an amanuensis copy of the parts rather than the autograph score.

The publishers here, on their part, consulted also the original editions, possible in the case of the first six quartets, in the Library of Congress and similar collections, and have deemed it advisable to insert, in smaller type, the changes that it would seem probable were made by Mozart himself in the first proofs. A preface containing directions as to the traditional treatment of Mozart's grace-notes, slurs, and so on, is a first-aid feature.

This edition is one of inestimable importance and value. The ten quartets are the six dedicated to Josef Haydn, in G, D Minor, E Flat, B Flat, A and C, composed 1782 to 1785, the three of 1789-90 dedicated to the King of Prussia, in D, B Flat and F, and the one in D of 1786 (K. 499).

## NEW GALAXY PUBLICATIONS FOR SOLO VOICE AND CHORUS

OF an immediately appealing charm in its fluent vocal line is the lullaby by Francis Gromon that has just been published by the Galaxy Music Corporation. The title is 'Close Your Sleepy Eyes' and the tenderly human text is the work of Audrey MacGregor, while the key in which it is published is suitable for either low or medium voice. The irresistible swing of the voice part is matched by the happily designed accompaniment.

To its library of octavo music Galaxy has added an impressive version for chorus of mixed voices of

Rachmaninoff's 'The Lord is Risen' by T. Tertius Noble, an authoritatively conceived and opulently sonorous arrangement of the Russian pianist-composer's fine Easter song, and an admirably written and poignantly effective Easter or Lenten anthem by Albert D. Schmutz, 'In That Garden He Kneled to Pray', with words by Doris Barnard. This, too, is for mixed choir.

For four-part Women's chorus there is an adroitly wrought choral version by Katherine K. Davis of Guy Ropartz's beautiful little berceuse, 'Little Children All', with an English translation by the arranger of the Hippolyte Lucas French text. Miss Davis has achieved an especially charming effect by building the accompaniment around the old French lullaby, 'Do-do, l'enfant do'.

Another sacred work is a fine setting by Ralph L. Baldwin of George MacDonald's 'The Lord Is In Thy Garden' for chorus of mixed voices, while to the secular choral literature Pietro Yon contributes a poetic and melodically ingratiating setting of a poem by Jessie Gresham, 'I Wonder Does the Midnight Know' also for chorus of mixed voices.

Then an interesting addition to the Galamuse Instrumental Library is a skillfully contrived transcription by George J. Trinkaus of Chopin's 'Polonoise Militaire' for either brass or woodwind quartet, in the first instance for two trumpets and two trombones, in the alternative case, for two clarinets and two bassoons.

## PROKOFIEFF CHILDREN'S PIECES ISSUED IN AMERICAN EDITION

THE first American edition of Serge Prokofieff's 'Music for Children', a set of twelve easy pieces for piano, is now issued by the Am-Rus Music Corporation. The set is the composer's Op. 65 and it offers an alluring field for exploration for teachers who have musically modern-minded pupils.

Most of these pieces are two pages in length but 'Rain and the Rainbow' is but one page and the tarantella, the waltz and 'Tag' are three pages each. Without being of any extreme dissonance they are, nonetheless, harmonically piquant, and most of them are touched more than a little with the characteristic Prokofieff perkiness. Some of them are, of course, too sophisticated for the average student of the grade of advancement represented, but such a piece as 'Moonlit Meadows' has a charm for any young pupil, and 'The Parade of the Grasshoppers', in different vein, has a similarly sure appeal, which applies also to the 'Promenade' and the waltz and tarantella already mentioned.

'Evening' is a tender little mood picture and 'Morning', barring some wide spacing that involves awkward crossing of the hands, is almost as effective in a quite different way. The others are a 'Fairy Tale', 'Regrets', and a March.

## PUCCINI SCORES ARRANGED FOR SPECIAL ORCHESTRAS

SELECTIONS from the scores of Puccini's 'La Boheme', 'Tosca' and 'Madame Butterfly' in special editions for the use of symphonic and school orchestras are issued by G. Ricordi & Co. These well-planned editions, embracing many of the highlights of the scores concerned, will doubtless be welcomed by the specified instrumental groups and will serve to make their numbers more familiar with opera literature. They are not designed for junior orchestras as fairly accomplished players are required. In each case the piano is given an important part as an orchestral instrument.

## Sacred Songs of Exceptional Merit

They that Trust in the Lord . . . high—low . . . Frank La Forge

The Twenty Third Psalm . . . high—low . . . Antonin Dvorak

In God's Great Love . . . high—low . . . Robert Schumann

English Text by Francis Rogers

O Day of Peace . . . high—low . . . Franz Schubert

English Text by Francis Rogers

Galaxy Music Corp., 17 W. 46th St., New York



## Orchestral Concerts

(Continued from page 10)

gration of peoples that followed. There is little to report of the music Mr. Thomson provided for this distressing saga except that it is not better and no worse than a number of other especially composed cinema scores of the same genre. It seems to be stronger thematically than most and better integrated episodically, perhaps because Mr. Thomson may have had one eye on the concert hall when he was composing. One Thomson characteristic in evidence here is a rare musical honesty. As a "modern" composer he is not a poseur nor is he a cultist. He can write atonally or polytonally with the best of them, but when the subject demands it, he is not embarrassed to revert to tonal harmony and diatonic melody in the romantic tradition.

Mr. Ormandy conducted lively and informative performances of the first, second and fourth 'Petrushka' tableaux and of his own arrangement of the youngest Bach's Sinfonia. He is to be congratulated on the latter work for having disavowed eccentricity in his arrangement and given simply a straightforward setting in modern instrumentation. E.

### Three More Brahms Programs Under Toscanini

Continuing the NBC Symphony's Brahms Cycle, originating in Studio 8-H, Radio City, Arturo Toscanini conducted three concerts in as many weeks, disclosing yet again the unique mastery which he exercises over the music of the great symphonist and the exquisite instrument of expression he can make of the broadcasting orchestra. The third program of the cycle on the afternoon of Jan. 3 had the 'Tragic' Overture and the Second Symphony which took on unaccustomed dramatic vitality under Mr. Toscanini's baton. Jan. 10 brought the 'Academic Festival' Overture and the Third Symphony which were notable for the perfect clarity of design and structure which Mr. Toscanini almost invariably achieves through unremitting adherence to strong rhythmic propulsion. One of the finest representations one may hope to hear of the First Symphony was bodied forth on Jan. 17. Preceding it came the Serenade No. 1 in D. The value placed on these performances as rare examples of superlative Brahmsian interpretation is attested by the size of the invited studio audiences. Not a vacant seat is to be found in the vast studio. R.

### Koussevitzky Players Repeat Work By Martinu

The second evening concert of the Boston Symphony, led by Serge Koussevitzky, was given at Carnegie Hall on Jan. 7, when the Martinu Symphony introduced at one of the concerts of the previous visit was repeated. The program in full:

Sarabande, Gigue and Badinerie...Corelli  
(Arranged for string orchestra by Ettore Pinelli)

Symphony No. 1.....Martinu  
Symphony No. 5, in C Minor,  
Op. 67.....Beethoven

In the three pieces arranged from Corelli's violin sonatas and the succeeding larger works the Boston players offered another rare experience of unadulterated beauty of tone and sensitively moulded and highly polished

phrasing. The flavorsome orchestral coloring and prickly though mild dissonance of the Martinu work again proved pleasurable, while Beethoven's Fifth was given a truly memorable reading. C.

**Koussevitzky and Russians**  
Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Jan. 9, afternoon:

'Classical' Symphony .....Prokofieff  
Symphony No. 6.....Shostakovich  
Symphony No. 4.....Tchaikovsky

Here was an all-Russian program conducted by a Russian-born and trained leader. In the case of both the conductor and his program, however, there had been definite Americanization. Mr. Koussevitzky is now a citizen; the three compositions heard on this occasion are each a part of the current repertoire of our orchestras; that by Tchaikovsky having had half a century of American favor. The performances were all of the brilliance that has come to be expected when Dr. Koussevitzky leads his virtuoso ensemble in music of this order. The little 'Classical' sparkled. The melodious but weightier work of Tchaikovsky possessed much that was sumptuous in sound. The Shostakovich opus, which clearly derives from Tchaikovsky, but in its more modern idiom has some points of contact with the much brighter Prokofieff work, had every opportunity to assert its best qualities, yet the reviewer can have no hesitation in saying that the impression it left was a less positive one than that of either of the other works. A large audience was enthusiastic for everything. O.

### Third Mozart Concerto Concert

The third of the series of Mozart Concerto Concerts given by Clarence Adler, pianist, and the National Orchestral Association under Leon Barzin, was given in the Town Hall on the evening of Jan. 5. The concertos presented included those in C (K. 415); E Flat (K. 449) and B Flat (K. 450). In spite of a not very sharply defined performance by the orchestra and an occasional lapse from the true Mozart style on the part of Mr. Adler, the three works were adequately interpreted and the audience evinced considerable appreciation of their beauty as well as of the performances themselves. N.

### Orchestra Gives Concert for League

Dimitri Mitropoulos made his final appearance with the New York Philharmonic-Symphony at a special concert for the members of the Philharmonic-Symphony League in the Hotel Plaza on the evening of Jan. 11. The highlight of the program was the conductor's performance of the piano part of Respighi's Toccata, which he conducted from the keyboard. He opened with the Reger transcription for string orchestra of Bach's aria from the Choral Prelude, 'O Man Bewail Thy Grievous Sin' and closed with the Grieg String Quartet in G Minor, played by full string orchestra. Q.

### Juilliard Orchestra Heard

The orchestra of the Juilliard School of Music, Albert Stoessel, conductor, was heard in the concert hall of the school on the evening of Jan. 15. The program included the first New York performance of 'Feuilleton' by Bernard Wagenaar, the 'Unfinished' Sym-

phony of Schubert, the Polovetsian Dances from 'Prince Igor' and works by Samuel Barber and Vaughan-Williams. Carol Brice, contralto, was soloist in two arias from Handel's 'Hercules'. C.

### 'Teen-Age Composers Represented in Barzin Concert

National Orchestral Association, Leon Barzin, Conductor. André Mathieu, composer-pianist, soloist. Carnegie Hall, Jan. 11, evening:

Overture, 'Midsummer Night's Dream' .....Mendelssohn  
Symphony in D (K. 81).....Mozart  
Concertino for Piano and Orchestra

Mr. Mathieu

Intermezzo .....Pierné  
Sinfonietta .....Diamond  
Jazz Chorale and Fugue.....Gould

Mr. Barzin can be depended upon to be ingenious and individual in the devising of programs. This time he undertook to present a representative cross section of music written by composers in their 'teens, with particular emphasis upon American youngsters. Thus the Shakespearean overture represented Mendelssohn at seventeen; the D Major Symphony was Mozart at fourteen; the Intermezzo was written by Pierné at eighteen; David Diamond and Morton Gould were nineteen and eighteen, respectively when their works were written, and André Mathieu, youngest of the lot, was only twelve when he undertook his concertino. He is only in the neighborhood of fourteen now, and this fact, coupled with the circumstance that he was the evening's soloist, lent particular interest to his work. As winner of a Philharmonic-Symphony award for composition a season or two ago, André's creative talents are not unknown hereabout. Of the present work it can be said that it contains a freshness, a spontaneity and a gushing abundance of ideas the like of which is hard to duplicate even among contemporary adult writers. True, his work is a veritable rag-bag of various and conflicting idioms, and it is evident that his mature musical style has yet to jell. But there is great promise in this lad who evidently has



André Mathieu

so much to say. He also is a pianist of parts, with a big, power-driven tone and agile technique. He was called upon for two encores. E.

### Last of NBC String Series

NBC String Symphony, Frank Black conductor. Carnegie Hall, Jan. 15, evening:

Variations on an original theme, Op. 19, No. 16 .....Tchaikovsky  
Serenade Suite, Op. 48.....Tchaikovsky  
Variations on a theme by Tchaikovsky .....Arensky  
Sinfonietta, Op. 32, No. 2.....Miaskowsky

As may be seen from the above list, this was virtually a Tchaikovsky evening, but it was the solon Tchaikovsky, the Tchaikovsky of sweet-nothings, and, as such, was scarcely meat for the seasoned concertgoer. It was played perfectly, however, by Dr. Black and his ensemble of experts, and it won that spontaneous approval from the audience which customarily goes out to the romantic and the familiar.

Of the four movements of the Serenade Suite, the Waltz is best known and has been much popularized of late on recorded radio programs of the "music to read by" variety. Arensky's variations are set upon a similarly familiar theme of Tchaikovsky. The Miaskowsky Sinfonietta was the only work to depart from the somewhat cloying atmosphere of middle-Russian lyricism. Even this, however, is a work of conservative tendencies and academic design, and thus but little out of framework of the program as a whole. The good usage made of solo material by first desk men should be noted, especially on the part of the concert master and the first 'cellist. This was the last in the orchestra's series of Carnegie Hall concerts. E.

### Bate to Play 'Concertante'

Stanley Bate, young English composer, will be the soloist in the American premiere of his 'Concertante' for Piano and String Orchestra, to be played by the New York Philharmonic Symphony under Bruno Walter on January 30. The 'Concertante' was written in Geneva in 1938, and its first and only public performance took place in London in 1939. Mr. Bate, who last year was appointed to a Guggenheim fellowship in composition, was commissioned to write the music for the new Sidney Kingsley play, 'The Patriots', produced by the Playwrights Company to open on Jan. 29.

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## 'Crackerbarrel' Forum

(Continued from page 6)

choirs as that of the Cathedral of St. John the Divine, the choir of Temple Emanu-El, the Paulist Choir, a fine Negro chorus, and various other examples of the best in church music in New York. Each program contains hymns of the various faiths, Catholic, Protestant, Jewish—all familiar and all beautifully sung."

In the matter of symphonic music, the OWI has discovered through polls that the civilian population in this country has a preference of about seventeen per cent for serious music, while the troops show a preference of twenty-nine per cent.

As for foreign civilian populations, Mr. Marrow observed that they are possessed of an avid curiosity to know what kind of music we listen to in America, how our orchestras sound, what composers are being played, and what music really means in our cultural life. Enemy propaganda has told them that we have no culture, that being both decadent and barbaric, we have no really fine orchestras or first-class composers among us. It is therefore the more important that an accurate picture of our present-day life be painted for them."

A number of standard titles no longer are available in records, however, since no new commercial records have been made in the last few months. To overcome this shortage, Mr. Marrow explained, "we have enlisted the services and secured the cooperation of many of our leading conductors, composers, symphony societies, and with the permission of the Musicians' Union and the recording companies, are constantly making recordings of new works as they are prepared for the programs of our leading orchestras straight across the country."

And here Mr. Marrow sees the American composer as faced with a welcome challenge:

"Time was when the composer complained, perhaps with reason, that his works were not heard, or if they were, they were not played often enough to give anyone the opportunity to become even vaguely familiar with them, and so learn to appreciate their quality. Today they are being heard in every corner of the globe,

the American composer, the American soloist, the American orchestra."

David Hall took up briefly the work being done by Armed Forces Master Records, Inc., which he said was the "brain-child of a group of record reviewers and enthusiasts headed by Harry L. Futterman" and which had as its main object "the supplying of record library units of new, high quality symphonic discs to such military posts as desired them." In the seven months of its existence, said Mr. Hall, the organization has distributed nearly 150 library units of symphonic discs, most of them consisting of 100 records each. "Smaller units have found their way to naval vessels and even submarines," he asserted.

"What is needed during the coming year," he said, "is to extend efforts in the direction of establishing circulating record libraries that can be swapped between nearby posts and to increase the types of music available on such records."

The talks were followed by a short open-meeting during which members of the audience were permitted to question speakers on various points in their remarks and to make some observations of their own.

R. F. E.

## 'Forza del Destino'

(Continued from page 5)

Alvaro. Though a member of the company all last season, his substantial tenor voice was heard only in the solo of the singer of the levee in the first act of 'Der Rosenkavalier' and at some of the Sunday night concerts. This was his first major role at the Metropolitan. He brought to it sound routine and a manner of singing both lyrical and sufficiently dramatic for music that demands both qualities. His scale was even and his tone steady. In character, the voice approximated the "Italian". His acting, if altogether traditional, was of the picture.

Lawrence Tibbett was the avenging Don Carlos who pursued Alvaro with such relentless fury, once he had ascertained the identity of the slayer of his father, that he forfeited his life on his unwilling adversary's sword. The thrust that told the tale went unseen behind a

rock, as did the subsequent one by which the dying Carlos mortally wounded his sister Leonora, so that the gory finish of the long three acts of flight and chase was left something of surmise for the audience. Those who had no other knowledge of the story than came to them from the stage business must have been strangely puzzled by Leonora's expiration at the end of a trio possessing the same kind of angelic sweetness as attends the passing of Gilda in the last ten minutes of 'Rigoletto'. Musically, the part of Don Carlos consists chiefly of duets with Alvaro: the widely cherished 'Solenne in quest' ora' and the ferocious but melodious 'La minaccie, i fieri accenti' among them. Mr. Tibbett permitted no opportunity for dramatic emphasis to pass unrealized, though his voice was by no means in its best estate.

## Pinza, Baccaloni and Petina

Ezio Pinzo rolled forth the sonorities that the grateful music of the Abbot summons from those who are equipped to deal with it. Save for a few stridings about, the part is limited to the first cloister scene, which remains the best sustained and the best Verdi of the opera. Mr. Pinza's tone has seldom sounded richer or more voluminous. The Father Melitone of Salvatore Baccaloni was as droll as the commonplace music of the character would permit, particularly in the second cloister scene, where opportunities for laughs were expanded for his benefit. Irra Petina went beyond the lively embodiment of Preziosilla that was expected of her, to add to the rat-a-planning of her second solo some dancing that not many of her prima donna associates would care to essay.

The veteran Louis D'Angelo died admirably as the Marquis of Calatrava, and others among the small parts were satisfactorily presented. The stage direction was at times tentative, as in the final scene, but remained sufficiently pictorial. At its best 'La Forza del Destino' is a meandering opera and its periodical resuscitations are to be explained on the basis of its several fine solos, its celebrated duets and the genuine inspiration of nearly all of the music of the first cloister scene.

## Obituary



Samuel L. Laciur

PHILADELPHIA, Jan. 16. — Samuel Line Laciur, music critic and editor, died at his home here on Jan. 14 at the age of seventy-two. He was born in Mauch Chunk, Penna., July 26, 1874, went to public schools in Wilkes-Barre and then to Europe to study music, first to the Leipzig Conservatory and later of Berlin where he undertook harmony and composition. Returning to this country, he became

a member of the first violin section of the Pittsburgh Symphony then conducted by Victor Herbert. In 1900, he joined the staff of the Philadelphia Press, and five years later, became associate editor of *The Ladies Home Journal*, remaining there until 1912, when he was transferred to the editorial staff of the *Public Ledger*. During the first World War he served with the Food Administration. He became music critic of the *Evening Public Ledger* in 1914, and from 1924 to 1934, served in a like capacity on the *Public Ledger*. Mr. Laciur made chamber music his especial study and wrote several works for chamber combinations. He also contributed to the *Musical Quarterly* and an article on chamber music to the *International Encyclopedia of Music and Musicians*.

### Mrs. Gustave Schirmer

Grace May Tilton Schirmer, widow of Gustave Schirmer, founder of the Boston Music Company and son of Gustave Schirmer, founder of G. Schirmer, Inc., music publishers, of New York, died at her home in New York on Jan. 19, at the age of eighty-six. She was born in Exeter, N. H., the daughter of Samuel Tilton, a Boston importer. Her father's business kept the family in Europe for many years and she was educated in France and Germany. She married Mr. Schirmer in Boston in 1885 and they lived in that city until 1896. Mr. Schirmer died in 1907. A daughter and two sons survive.

### Arthur Guiterman

PITTSBURGH, Jan. 15. — Arthur Guiterman, poet and humorist, died in hospital here on Jan. 11, following a heart attack. He fell on the street in

front of the New Century Club where he was to have delivered a lecture the same afternoon. His age was seventy-one. He was born in Vienna, Nov. 20, 1871, and came to America while still young, graduating from the College of the City of New York in 1891. Besides many volumes of verse, he was the author of the libretto of Walter Damrosch's 'The Man Without a Country' produced by the Metropolitan in 1937, and in which Helen Traubel was first heard in New York.

### Frank Dodd

Frank N. Dodd, who for forty years was secretary of the Metropolitan Opera and Real Estate Company until it sold the opera house to the Metropolitan Opera Association several years ago, died in hospital on Jan. 9, after a brief illness. He was seventy-two years old. Mr. Dodd was a native of Babylon, L. I., and was a graduate of Columbia University.

### George Boss

CHICAGO, Jan. 20. — George Boss, for twenty-five years a member of the violin section of the Chicago Symphony, and for the past ten years on the staff of NBC, died at his home here on Jan. 13.

### Arthur M. Lowrie

CHICAGO, Jan. 20. — Arthur M. Lowrie, for thirty-nine years general manager of Ravinia Park, died in hospital here on Jan. 13, in his seventieth year. Mr. Lowrie, who was born in Philadelphia, came to Ravinia in 1904, and it was during his years of management that it achieved world-wide musical importance.

## PLAN FOURTH ANNUAL LEVENTRITT CONTEST

### Memorial Foundation Competition Open to Pianists and Violinists for Philharmonic Award

The Edgar M. Leventritt Foundation, Inc., founded in memory of the late Edgar M. Leventritt, New York lawyer and music lover, is planning its fourth annual competition for young musicians. The competition is open this year to both pianists and violinists, from seventeen to twenty-five years of age. The award will be an appearance as soloist with the New York Philharmonic-Symphony next season. The judges of the competition are Adolf Busch, Rudolf Serkin, Nadia Reisenberg and Arthur Judson.

The competition will take place in New York at the end of September, 1943. Applicants must be residents of the United States and must have made at least one public appearance. They must also have sufficient funds to maintain themselves in New York during the contest and to return home. Applications must be filed by May 15, 1943. Blanks may be obtained at leading music schools, or by writing the Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York, N. Y.

The first award, which was offered to pianists, was won by Sidney Foster, who appeared with the New York Philharmonic-Symphony on March 16, 1941. The second award was given to Erno Valasek, violinist, who appeared with the New York Philharmonic-Symphony on Feb. 15, 1942. No award was made this year.



## Metropolitan Opera

(Continued from page 12)

her's was a splendid performance. The remainder of the cast was the same as that of the first hearing with Alexander Kipnis a noble-sounding Landgraf, Herbert Janssen a capable Wolfram, and the other roles in excellent hands. George Szell conducted with clarity and skill, the orchestra playing exceptionally well throughout the evening. W.

### Varnay Sings Elsa in First 'Lohengrin'

The first representation of 'Lohengrin' this season, on the evening of Jan. 2, brought a regal Elsa in the person of Astrid Varnay, the familiar cherubic but big-voiced god-hero of Lauritz Melchior, the malignant Ortrud of Kerstin Thorborg and a tellingly dramatic Telamund in Alexander Sved. That Miss Varnay is an able Wagnerian is nowhere more evident than in this role of the plagued princess. Her balcony episode was a piece of splendid vocalism. In the same scene, Mme. Thorborg achieved the apex of her compelling characterization, and Mr. Sved joined her in their sinister duo at the beginning with blood-chilling dramatic effect. Norman Cordon carried off the static business of the King with dignity while Mack Harrell made the most of his moments as the Herald. The four noblemen were well portrayed by Emery Darcy, John Dudley, George Cehanovsky and Lansing Hatfield. Erich Leinsdorf conducted and made something more than routine of the orchestral preludes. E.

### The First 'Rosenkavalier'

Strauss's enchanting opera once more held sway over its devotees as 'Der Rosenkavalier' brought a panel of familiar and well-liked portraits back to currency on the evening of Jan. 8. Foremost of these embodiments was, of course, Lotte Lehmann's Marschallin, a figure of poignant appeal, irresistible in its woman-

liness. New costumes were becoming to the singer, and her singing was as mellow as the character she portrayed. Rise Stevens was altogether a delightful Octavian, ardent, boyish and attractive. She was in fine voice as well. Marita Farrell resumed the part of Sophie, and impressed with her easy vocalism, pure tones and pretty face and figure. In the part of the singer, Elwood Gary made his debut, released from the army by the dissolution of the Specialist Corps. Judging a tenor's first appearance in this role is difficult, as it is so brief and so cruelly high. Mr. Gary should do better in other parts. Emanuel List's Baron Ochs has been tempered slightly, but is still a trifle over-coarse. He sang very well, but led Miss Stevens in some inappropriate clowning in the first act.

Also well known in their roles were Walter Olitzki as Faninal, Thelma Votipka as Marianne, Doris Doe and Karl Laufkoetter as the conspirators and John Gurney, as the Police Commissioner. Smaller roles were taken by Emery Darcy, John Dudley, Gerhard Pechner and others. Erich Leinsdorf conducted a performance that had every necessary element of both gusto and fine-spun nuance. Q.

### 'La Fille' Heard Again

Donizetti's comic opera, 'La Fille du Regiment', waited from the first night of the season, when it did duty as the opening opera, until Jan. 2 for its first repetition. The principals were the same, with Lily Pons, Raoul Jobin, Salvatore Baccaloni and Irre Petina in the chief roles. Others in the cast were Louis D'Angelo, Wilfred Engelman, Lodovico Oliviero, William Fisher, Maria Savage and Allan Wayne. Frank St. Leger conducted. O.

### More Nuptials for Figaro

'Le Nozze di Figaro' had its third performance of the season on Jan. 4, with Bruno Walter again the guiding spirit of the musical representation. There was one change of cast, Licia Albanese returning to the part of Susanna. Ezio Pinza, John Brownlee, Eleanor Steber, Jarmila Novotna, Marita Farrell and others were in the roles they essayed at the earlier hearing. O.

### The Third 'Lucia'

For the third time, Donizetti's 'Lucia di Lammermoor', revived this season, was sung on the evening of Jan. 6. Jan Peerce was Ravenswood and Leonard Warren, Henry Ashton; Norman Cordon sang Bide-the-Bent, and John Garris, Bucklaw. Others in the cast included John Dudley and Thelma Votipka. Frank St. Leger conducted. N.

### A Matinee 'Lakmé'

Delibes's 'Lakmé' had its third hearing of the season at the Saturday matinee on Jan. 9 with Lily Pons in the title-role and Jacques Gerard as Gerald. Newcomers in the cast were Norman Cordon who made an excellent impression with his first Nilakantha, and Helen Olheim who was a somewhat restrained Mallika. Others taking part included Mack Harrell, Frances Greer, Lucille Browning, Doris Doe, John Garris, Lodovico Oliviero, John Dudley and Wilfred Engelman. Wilfred Pelletier conducted. H.

### Second 'Lohengrin' Presented

The second 'Lohengrin' of the season on the evening of Jan. 13 was entrusted to virtually the same cast as its immediate predecessor. Lauritz



Elwood Gary

Melchior was in excellent voice as the knight; Astrid Varnay ably met the demands of Elsa; Norman Cordon sang the King; Alexander Sved, Telramund; and Kerstin Thorborg, Ortrud. Leonard Warren assumed the role of the Herald. The performance was conducted by Erich Leinsdorf. K.

### 'Boris Godunoff' Repeated

The eighth week of opera opened with the second performance of 'Boris Godunoff' on Jan. 11 with Ezio Pinza in the title role and Charles Kullman replacing René Maison as Dmitry. George Szell conducted. Kerstin Thorborg was Marina and the remainder of the cast included Irre Petina, Leonard Warren, Salvatore Baccaloni, Doris Doe, Marita Farrell, Anna Kasak and John Dudley. D.

### The Last 'Salome', with 'Serva'

Lily Djanel repeated her remarkable portrayal of Salome in Strauss's opera at its last performance on the evening of Jan. 14, winning an ovation for her achievement as singer, dancer and actress. Ably abetting the soprano in a performance of mounting excitement was Julius Huehn, who sang his first Jokanaan of the season. Looking gaunt and emaciated, a towering figure, wildly bearded, he sang with powerful tones and moving intensity. Also in the picture were Frederick Jagel as Herod, Kerstin Thorborg as Herodias, and John Garris as Narraboth, repeating excellent characterizations. George Szell worked his magic with the orchestra and inspired the entire presentation. The curtain-raiser was 'La Serva Padrona', again with the delicious comedy and singing of Bidu Sayao and Salvatore Baccaloni, and with Paul Breisach conducting. Q.

## New York Concerts

(Continued from page 19)

the assistance of a goose, which the program stated was named 'Duke Aldini,' did a bit from 'Lodoletta' and, following an over-long interval, the tenor arioso from 'Pagliacci.' The program then disclosed that there would be a "Surprise Finale by General Request Two Intensely Dramatic

Scènes d'opéra." These turned out to be small portions of the end of the second and third acts of 'Tosca' with solos omitted. Inaccurate accompaniments were played by "Madame Maja." The very slim audience received most of the items with hilarity rather than in the serious concert spirit. H.

### Alexander Brailowsky, Pianist

Town Hall, Jan. 15, evening. All-Chopin program:

Polonaise in E Flat Minor, Op. 26, No. 2  
Eight Mazurkas: B Flat, Op. 17, No. 1;  
G Minor (posth.), Op. 62, No. 2; A  
Flat, Op. 7, No. 4; B Flat Minor Op.  
24, No. 4; B Minor, Op. 30, No. 2; G  
Minor, Op. 24, No. 1; F (posth.), Op.  
68, No. 3; D Flat, Op. 30, No. 3  
Fantasy Impromptu in C Sharp Minor,  
Op. 66  
Polonaise in F Sharp Minor, Op. 44  
Sonata in B Minor, Op. 58  
Three Nocturnes: B, Op. 9, No. 3; G  
Minor, Op. 37, No. 1; E Minor  
(posth.), Op. 72, No. 1  
Three Waltzes: A Flat, Op. 64, No. 3;  
F Minor, Op. 70, No. 2; E Minor  
(posth.)  
'Berceuse' in D Flat, Op. 57  
Ballade in G Minor, Op. 23

With this recital Mr. Brailowsky inaugurated his second Chopin cycle in this city and for the event he had arranged a well-planned program. The peak of his achievements was reached in the Sonata in B Minor, the three nocturnes and the closing ballade. There was much lyric beauty and a fine sense of continuity in the opening movement of the sonata, and the dramatic surge of the finale was excitingly projected after a tenderly sensitive evocation of the Largo's poignant pathos. Then each nocturne was invested with a differentiated poetic mood of subtle appeal and the ballade was broadly conceived and consistently and brilliantly developed. In all of these the pianist succeeded in divesting himself in gratifying measure of the hard-bitten tone and disturbingly mannered approach that had prejudiced most of his playing in the first part. At the end he repeated the E-minor waltz and added the first Ecossaise and the C-minor Etude from Op. 25. C.

Sir Daniel Stevenson, head of a firm of coal exporters in Scotland, has just given 158,000 pounds to the cause of music and education in Glasgow.

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# Peabody Marks 75 Fruitful Years

(Continued from page 27)

playing gazed out upon the audience and chattered "jetzt hear de flüte—ach aber Bachmann answers it besser".

Mr. Hamerik taught composition and it is told that students entered his gas lit studio with fear but profited by his astute criticism. In acknowledgment of Mr. Hamerik's compositions and of his encouragement of music he was knighted by the King of Denmark. On April 15, 1898 Sir Asger Hamerik left the Conservatory to depart for his native land.

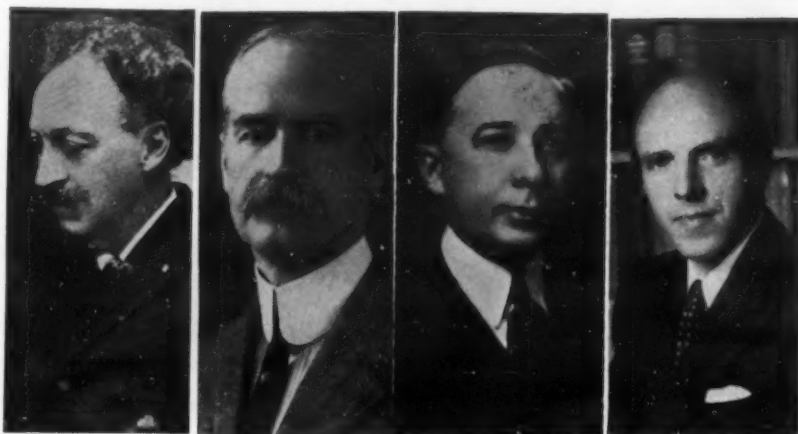
Harold Randolph was chosen as his successor, beginning his directorship in 1898. The Preparatory Department was established and opened for instruction on Oct. 1 of that year with May Garrettson Evans as Superintendent and a staff chosen from the graduates of the Peabody. During Harold Randolph's direction of the Conservatory its faculty was increased with names that lent distinction to the staff, to name but a few: Otis Bardwell Boise, Howard Brockway, George Boyle, Ernest Hutcheson, Horatio Connell, and Louis Robert. Mr. Randolph formed the Bach Choir, a group of choir singers which used the concert hall, and also instituted other departments, the opera class, the student's orchestras and ensemble classes. It was during his time that the Summer School courses were started with Frederick R. Huber as manager.

## James Leakin Makes Bequest

In his regime there was received the generous bequest of \$400,000 through James Leakin, part of this amount being used for the construction of the new building, housing the Preparatory Department, and the reconstruction of the main buildings as well as the acquisition of the fine concert organ in the main auditorium. This was in 1925. Mr. Randolph continued in office until his death July 6, 1927. A Memorial concert in his honor was given April 23, 1928.

Otto Ortmann was chosen director to succeed Harold Randolph. During the period of office Mr. Ortmann developed higher scholastic standing for the school, established conferring of degrees, elevated the standards generally and established the department of Psychology of Music with experiment of scientific value. He continued in office until September 1941. During Mr. Ortmann's regime, the Preparatory Department Superintendent, May Garrettson Evans resigned and this post has since been filled by Virginia C. Blackhead.

Reginald Stewart, appointed successor to Otto Ortmann, as director of the Peabody Conservatory of Music, at present is guiding the interest of the dignified school with acumen, insight and consideration of the gentle art of music and its application to life of today. Virginia Carty, as dean, and the members of the staff are carrying on the tradition of the long past and confirming the ideals which originally were expressed by George Peabody.



CONSERVATORY DIRECTORS FROM 1871 TO THE PRESENT

Sir Asger Hamerik   Harold Randolph   Otto Ortmann   Reginald Stewart

Thus the Seventy-fifth Anniversary of the Peabody Conservatory of Music with its commemoration exercises emphasizing Founder's Day on Feb. 12, brings to public attention the achievement in the progress of music as a cultivated art and emotional need, the effect of which has benefited several generations of musicians and has aided

groups with what the original report first mentioned as "mere amusement".

## Anniversary Programs Listed

Along with this Founder's Day Celebration marking the Seventy-fifth Anniversary of the Conservatory is the Fiftieth Anniversary of the Alumni Association of the Pea-

body Conservatory of Music which had its formation in 1893, with Asger Hamerik as its first president. In turn Harold Randolph, Otto Ortmann, May Garrettson Evans, Louise Randolph, Mrs. Hamilton Owens and Israel Dorman have served as Presidents, and Reginald Stewart as Honorary President. The Alumni Association has active relationship between the Conservatory and supports scholarships as well as fosters the ideals of the graduates. Many Peabody Alumni members have attained national distinction as artists, educators, and composers.

The Fiftieth Anniversary of the Alumni will include a recital by the present scholarship holder, Shirley Levin, pianist, on Feb. 10, along with the program of events marking the Conservatory Anniversary at which Ernest Hutcheson will give a recital on Founder's Day. Olin Downes, music critic of the *New York Times*, will be the speaker. Other celebrations during the week will include a program by the Baltimore Symphony under Reginald Stewart's baton, and open house at the Conservatory and the Preparatory Department.

## Francis Rogers Discusses Singing of Mozart Operas

To the Editor:

The excellent article on operatic style in *MUSICAL AMERICA* for Dec. 25, 1942, awakens in me some thoughts in regard to 'Don Giovanni' that may be worth putting on paper. For me this has always been the greatest, the most beautiful of all operas. I have heard many performances of it, no one of which has been entirely satisfactory, according to my lights. The best impersonation of the title role in my experience was indubitably that of Victor Maurel, the French baritone, for whom Verdi wrote the roles of Iago and Falstaff, and who made a life-long study of Mozart's great creation.

### Maurel's Impression of 'Giovanni'

Maurel tells us in his 'Mise-en-Scene de Don Juan' that he heard a performance of the opera for the first time in Naples in 1871. The theatre was small and shabby; the orchestra did not exceed thirty in number; the singers, except for the protagonist, were as inadequate as the scenery. And yet, despite all these unfavorable conditions, Maurel found the performance both interesting and enjoyable. Why he was deeply impressed he could not then, or till years later, explain even to himself. Not long after this an elaborate production was undertaken at the San Carlo in Naples, with Maurel as the Don. The rehearsals in the foyer went well, but as soon as they were transferred to the large stage Maurel felt that he was not making the effects he desired and that the work as a whole missed fire. This feeling was so strong that he contrived to have the production indefinitely postponed. In the course of the subsequent years he sang the part in Trieste, Florence, Milan, Paris, London and New York under what seemed to be the best possible conditions but he found that the opera never made on the public the vivid impression that the performance in Naples in 1871, had made on him.

Finally, in singing the role in our

Metropolitan he arrived at the answer to the question he had been asking himself so long: Mozart, who, perhaps above all other composers, knew exactly what he wanted and how to achieve his ends, wrote 'Don Giovanni' for the small auditoriums of his day. Therefore, many of its beauties are inevitably lost in the huge opera houses of the nineteenth century. Maurel was confirmed in this conclusion when he heard an exquisitely eloquent performance of 'Le Nozze di Figaro' in the tiny Residenz Theater in Munich, a building of the Eighteenth Century. In Munich he recovered the charm that had won him in Naples a quarter of a century earlier. Not long after he had the delight of appearing in a production of similar scale at the Opéra-Comique in Paris: Mozart's opera offered to the public much as Mozart could wish it. But even in this production there was one important shortcoming—it had to be given in French, which language is ill suited to the utterance of "recitativo secco".

If Maurel was right in his conclusion, we New Yorkers shall never hear a thoroughly satisfactory 'Don Giovanni' till it is given in a small theatre on the original scale. Till then we shall have to accept the irremediably unsatisfactory conditions at the Metropolitan and be grateful that they are no worse. (Some day we may be listening to Mozart through amplifiers. God save the mark!)

### Faure and High Notes

Your unfavorable comments on the high F sharp introduced by some baritones at the end of the Serenade recalls to me the stentorian note uttered by Titta Ruffo—magnificent, but totally inappropriate. Jean Faure, the baritone long idolized by Paris, took a like pride in his F sharp. The story is told that Faure was singing in London when the Franco-Prussian war broke out in 1870. Most loyal Frenchmen hastened to take up arms in their

country's defense, but the popular singer preferred to stay on the safe side of the Channel and did not return to Paris till after the fighting was over. The public was very critical of his lack of patriotism and when he finally made his re-entree at the Opéra as Don Juan they received him with icy silence. The silence was unbroken till, at the end of the serenade, he emitted his justly celebrated F sharp. There was an immediate explosion of applause that rocked the house. All could be forgiven to a singer capable of so glorious a high note!

In regard to the long phrases in 'Il Mio Tesoro' I am satisfied that Bach and Handel did not require their singers to sing their inordinately long phrases in one breath and that Mozart, too, was willing to have the line broken in musically chosen places. In case of need the skillful singer can tuck in one all but imperceptible half-breath here and there. Sembrich was mistress of this technique, and so was Jean de Reszke, who was notoriously scant of breath.

Let us take pleasure in dreaming of the ideal performance of Mozart's master-pieces, which, alas, mortal ears will never hear. We do well to be grateful that the current performances at the Metropolitan are as satisfactory as they are. FRANCIS ROGERS

### Deems Taylor Named to Committee

WASHINGTON, D. C., Jan. 20.—Deems Taylor, composer and commentator, and Benny Goodman, orchestra leader, have been named on a committee to advise the State Department's Division of Cultural Relations regarding the stimulation of musical interchange among the American republics. Alain Locke, of Howard University, also was named on the committee. A.T.M.

### Martinu Completes Concerto for Duo-Pianists

Borislav Martinu recently completed a two-piano Concerto written especially for Pierre Luboshutz and Genia Nemenoff. Exclusive performance rights belong to Mr. and Mrs. Luboshutz.





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MIRANDA by RICHARD HAGEMAN  
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by Tchaikovsky-Wille  
IN GOD'S GREAT LOVE  
by SCHUMANN

### ROSE BAMPTON

MUSIC I HEARD WITH YOU  
by RICHARD HAGEMAN  
AN OCEAN IDYL  
by BROOKS SMITH



### LAWRENCE TIBBETT

MIRANDA by RICHARD HAGEMAN  
LORD, I WANT TO BE  
by STEWART WILLE  
PRAYER, "LORD, ALMIGHTY GOD"  
by Tchaikovsky-Wille

### NELSON EDDY

I WANT JESUS TO WALK WITH ME  
by EDWARD BOATNER



### MARIAN ANDERSON

TRAMPIN' by EDWARD BOATNER  
LITTLE FINNISH FOLKSONG  
by KOSTI VEHANEN

### LILY PONS

PASTORALE  
by FRANK LA FORGE  
CUPID CAPTIVE  
by FRANK LA FORGE



### DONALD DICKSON

LORD, I WANT TO BE  
by STEWART WILLE  
MOTHER by RICHARD HAGEMAN  
EVENTIDE by GENEVIEVE DAVIS

### JOHN CHARLES THOMAS

THE RICH MAN  
by RICHARD HAGEMAN  
EVENTIDE  
by GENEVIEVE DAVIS



### VIVIAN DELLA CHIESA

THINK ON ME  
by ALICIA ANN SCOTT  
Arranged by CAROL PERRENOT

### DOROTHY MAYNOR

CUPID CAPTIVE  
by FRANK LA FORGE



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